# Beware Imitators.

The suit Manoranjan Ray and others Vs. J. D. Chowdhury ( Prof. of St. Xaviers College ) being suit No. 2026 of 1927 instituted in the High Court of Calcutta by Kumudranjan Ray against Prof. J D. Chowdhury, for infringement by him of the Plaintiffs' copyright in their father's annotated edition of Kalidasa's Abhijnana Sakuntalam has been decreed in favour of the plaintiffs by the Hon'ble Mr Justice Pearson on the 27th Nov. 1928; Prof J D. Chowdhury being ordered to pay damages and costs of the suit

MAGHA'S

# SISUPALAVADHAM

## CANTO I

WITH THE COMMENTARY OF MALLINATH

Edited By

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WITH ANALYSIS ANGLO SANSKRIT NOTES &c, &c

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**THIRD EDITION**

( *Revised and Enlarged* )

BY

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# PREFACE

This edition of Magha's Sisupala Vadham is intended for students preparing for the B. A Examination of the Indian University.

The text is followed by an analysis of both language and thought of the verse entitled the Prakasika Next come the Prose Order, Translation, Explanation, Tika Sarvamkasha by Mallinatha, Sara—the substance of the verse in Sanskrit and Miscellaneous Notes under the name *Charcha* in the order herein exhibited

In editing the Sarvamkasha I have consulted the edition of Mahamahopadhyaya Pandit Durgaprasad, and of Pandit Tarakavachaspati and another edition published in Calcutta in 1815 Unfortunately these are all corrupt. The first two are one the transcript of the other. I was thus in several places left to my own resources and with a view to get a meaning out of my text have hazarded guesses under brackets thus (?). Besides very often it has been found that two or three lines utterly disconnected have been merged into a single line or a single line broken up into two or three in a manner puzzling to the extreme. I have tried to restore order in such cases but with what success it is for my readers to judge.

My warmest thanks are due to Pandit Kalikrisha Bhattacharyya, senior Professor of Sanskrit, Metropolitan Institution, for kindly seeing the book throuhg the press.

*July 27,* 1917.

SARADARANJAN RAY.

# INTRODUCTION.

## SISUPALAVADHAM

This is a poem in twenty Cantos dealing with the killing of Sisupala, the king of Chedi by Sri Krishna and is one of a group of three books known as the *Vrihat Trayi* (वृहत्त्रयी) viz the Kiratarjuniyam of Bharavi the Sisupala of Magha and the Naishadha of Sriharsa The incidents are taken from the Mahabharatam

It is hazardous to speak of the poetry of the Sisupala vadham in a country where critics are not rare who find no poetry in the Raghuvamsam In Bengal the relative merits of the three poems mentioned above are embodied in the verse —"तावद्भा भारवेर्भाति यावन्माघस्य नोदयः। उदिते नैषध काव्ये क्व माघः क्व च भारविः॥" which perhaps does not do full justice to Bharavi

### ITS GENESIS

The Kirat in the 6th and 7th centuries enjoyed a great reputation and it contained laudations of Siva only for the poet Bharavi was a Saiva. Now the Vaishnavas to outrun Bharavi produced a similar book based on Kirat in all particulars through Magha. Here Vishnu was lauded As in Bengal of that time the Vaishnava outnumbered the Saivas so Magha's work enjoyed a greater celebrity in the 8th and 9th centuries and the verse "तावद्भारवेर्भाति" is a fabrication of the Vaishnavas to put down Kirat (See also our Introduction on kirat I)

## MAGHA'S AGE

Little is known of the poet Magha Pundit Durgaprasad in the Introduction to his edition says—"माघकविस्तु सिद्धान्तीय-नवमशतकात् कथमपि नार्वाचीनः । यतः काश्मीरेषु नवमशतकोत्तरभागे वर्तमानैः श्रीमदानन्दवर्धनाचार्यैः ध्वन्यालोकस्य द्वितीयोद्योते 'त्रासाकुलः परिपतन्—' (५।२६) इत्यादिपद्यम् 'रम्या इति प्राप्तवती— (३।५३) इत्यादिपद्यञ्च शिशुपालवधा-न्दाहृतवान्" । That is to say Magha cannot be later than the ninth century A.D because Anandavardhana quotes him in his Dhanyaloka

Pundit Durgaprasad overlooks the fact that Magha has been quoted by the Rhetorician Vamana in his Kavyalamkara-Sutra Vrtti The following from Magha Canto I occur in Vamana's book —"कुथेन नागेन्द्रमिवेन्द्रवाहनम्"—sl 8 "गिरेस्तडित्वानिव तावदुच्चकैर्जवेन पीठादुदतिष्ठदच्युतः ।"—sl 12 "सितं सितिम्ना सुतरां मुनेर्वपुर्विसारिभिः सौधमिवाथ लम्भयन् । द्विजावलिव्याजनिशाकरांशुभिः शुचिस्मितां वाचमवोचदच्युतः ॥"—sl 25, "मुखेन विभावयन्"—sl 71 Now Vamana is supposed to have lived in the 8th century A D Magha then probably flourished towards the latter end of the 7th century and was perhaps a contemporary of Bhavabhuti

Magha also in the sloka "अनुत्सूत्रपदन्यासा सद्वृत्तिः सन्निबन्धना" (Canto II, sl 112) refers to Kasika and Jinendrabuddhi's Nyasa, and Nyasa's date is 720 A D so Magha flourished after it and before Vamana at the end of 8th Century.

## THE STORY OF CANTO I

In the first Canto, the gods despatch Narada to Hari at Vasudeva's house with a message to kill Sisupala whose misdeeds had caused great alarm in heaven. Verses—1—10 describe Narada in his descent to Hari's abode. The reception of Narada is the subject matter of verses 11—14. In verses 25—30—Hari opens the conversation. Verses 31—41 form the sage's preface to his speech. The speech extends from 42—74, of these 42—47 describe Sisupala as Hiranyakasipu, 48—68 are occupied with Sisupala's second birth as Ravana, 69—74 are concerned with Sisupala in his present birth. In sl. 75 we see Hari accept the sage's request.

The poet is not seen to much advantage in this Canto. There is considerable lack of originality and what fine sentiments we meet with here and there can be traced to Kalidasa or Bharavi. We notice a few below —

(a) अथ प्रयत्नोन्नमितानमत्फणैर्धृते कथंचित्फणिनां गणेन सा ।
न्यधायिषातामभिदेवकीसुतं सुतेन धातुश्चरणौ भुवस्तले ॥

*Sisu*, I 13

Compare with this—

ततो भुजङ्गाधिपतेः फणाग्रैरधः कथंचिद्धृतभूमिभागः ।
शनैः कृतप्राणविमुक्तिरीशः पर्यङ्कबन्धं निबिडं बिभेद ॥

*Kumara* III 59

(b) Again—

[illegible] ।
[illegible] ॥

*Sisu.* I 33

With this compare—

भवत्सम्भावनोत्थाय परितोषाय मूर्च्छते ।
अपि व्याप्तदिगन्तानि नाङ्गानि प्रभवन्ति मे ॥

*Kumara*, VI. 59

(c) Again—

इयत्ययं सम्प्रति हेतुरेष्यतः शुभस्य पूर्वाचरितैः कृतं शुभैः ।
शरीरभाजां भवदीयदर्शनं व्यनक्ति कालत्रितयेऽपि योग्यताम् ॥

*Sisu*, I 26.

Compare—

अनाप्तपुण्योपचयैर्दुरापा फलस्य निर्धूतरजाः सवित्री ।
तुल्या भवद्दर्शनसम्पदेषा वृष्टेर्दिवो वीतबलाहकायाः ॥

*Kirata*, III 5.

(d) Again—

गतस्पृहोऽप्यागमनप्रयोजनं वदेति वक्तुं व्यवसीयते यया ।
तनोति नस्तामुदितात्मगौरवो गुरुस्तवैवागम एष धृष्टताम् ॥

*Sisu.*, I 30.

Compare—

त्वत्सम्भावितमात्मानं बहुमन्यामहे वयम् ।
प्रायः प्रत्ययमाधत्ते स्वगुणेषूत्तमादरः ॥

Kumara, VI 20.

Also—

कर्तव्यं वो न पश्यामि स्याच्चेत् किं नोपपद्यते ।
मन्ये मत्पावनायैव प्रस्थानं भवतामिह ॥

Kumara, VI. 61.

(e) Again—

विलोकनेनैव तवामुना मुने कृतः कृतार्थोऽस्मि निबर्हितांहसा ।
तथापि शुश्रूषुरहं गरीयसीर्गिरोऽथवा श्रेयसि केन तृप्यते ॥

Sisu, I. 29.

Compare—

> निरास्पदं प्रश्नकुतूहलित्वमस्मास्वधीनं किमु निस्पृहाणाम् ।
> तथापि कल्याणकरीं गिरं ते मां श्रोतुमिच्छा मुखरीकरोति ॥

Kirata IX. 3.

(f) Lastly the entire speech of Narada where it refers to Ravana is a close imitation of Brihaspati's speech to Brahman relating to the oppression of Taraka.

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## CANTO II

Here we see Krishna, his brother Balarama and his uncle Uddhava all discussing whether Krishna should first go to kill Sisupal or to the राजसूय of युधिष्ठिर । बलराम voted for the former alternative while उद्धव advised the latter course.

### Estimate of the poet

This is a महाकाव्य falling under the class of श्रव्यकाव्य Dramas etc. falling under the heading दृश्यकाव्य । The poet's style is laboured artificial always, but sometimes there is real poetry in our Sisu. Here also we see the vast range of Magha's study for we see reference to Purana, Philosophy Rhetoric Astromony, medicine, politics and what not. The description and the style is grand, sublime and lofty as well. Metrical puzzles are characteristics of Sisu. The verse :

> "पुष्पेषु जाती नगरेषु काञ्ची ।
> नारीषु रम्भा पुरुषेषु विष्णुः ॥
> नदीषु गङ्गा नृपती च रामः
> काव्येषु माघः कविः कालिदासः "—is a flattering one

to Magha.

### Sources of the Plot

The plot is taken from the महाभारत । That Sisupal was in former births हिरण्यकशिपु and रावण is taken from the विष्णुपुराण ।

# शिशुपालवधम्

शिशुपालस्य वधः शिशुपालवधः । By transference of epithets (लक्षणा) this is taken to denote the काव्य of which the subject is शिशुपालवधः ; काव्य being in the neuter we have शिशुपालवधम् in the neuter.

A बहुव्रीहि *with the* वाक्य—शिशुपालस्य वधः अस्मिन् *should be* avoided, first because this is a व्यधिकरणबहुव्रीहि and such a बहुव्रीहि is allowed only when the leading word is सप्तम्यन्त never when षष्ठ्यन्त ; secondly, the book does not contain वधः but वधवर्णनम् । *Hence to get a sense out of it* वध *must be taken in the sense* of वधवर्णन by लक्षणा । If then after all लक्षणा cannot be avoided why all this trouble? Why not have लक्षणा at the very beginning and avoid the व्यधिकरणबहुव्रीहि ?

A तद्धित in the sense शिशुपालवधम् अधिकृत्य कृतो ग्रन्थः is also undesirable because this gives अण् and we get शैशुपालवधः । Nor does "लुप् आख्यायिकाभ्यो बहुलम्" help much because शिशुपालवध is not a prose work and cannot be called an आख्यायिका । Even if this point be conceded the लुप् gives us शिशुपालवधः in the masculine by the rule "लुपि युक्तवद्व्यक्तिवचने" ।

Hence the best way to expound seems to be by लक्षणा with a षष्ठीतत्पुरुष as above



# चर्चाकृतौ मङ्गलाचरणम्

शिवाय साम्बाय नमो विधाय
वागीश्वरीं तातमपि प्रणम्य ।
श्रीसारदारञ्जननामकोऽहं
माघप्रबन्धे प्रसरं समीहे ॥ १ ॥

श्रीश्यामसुन्दरकवेस्तनुजोऽहमस्मिन्
दुर्भेदबन्धविषमेषु घटिष्यमाणाम् ।
टीकां परीचितुमिमां स्वमतिं तनिष्ये
चर्चाभिधा विरलवाग्विभवा नवीनाम् ॥ २ ॥
आचार्य्य. श्रीमहेशो मे न्यायरत्नोपनामक. ।
दुष्करे यतमानस्य भद्रं दिशतु सर्वथा ॥ ३ ॥
यदनुक्तं दुरुक्तं वा मतिमोहसमुद्भवम् ।
सन्त: समातकारुण्यास्तत् सर्वं मर्षयन्तु मे ॥ ४ ॥

# टीकाकृतौ मङ्गलाचरणम

——— o ———

इन्दीवरदलश्याममिन्दिरानन्दकन्दलम ।

वन्दारुजनमन्दारं वन्देऽहं यदुनन्दनम् ॥ १ ॥

[ I salute the delighter of the race of Yadu who is blue like the petals of a blue lotus the banner (*Or*—bud) of Lakshmi's joy the Kalpa tree of people that worship him ]

दन्ताञ्चलेन धरणीतलमुन्नमय्य पातालकेलिषु धृतादिवराहलीलम् ।

उल्लाघनोत्फणफणाधरगीयमानक्रीडावदानमिभराजमुखं नमामि ॥ २ ॥

[ I salute the god with the head of the prince of tuskers who imitated the deed of the Primeval Boar by lifting the body of the earth with the tip of his tusk in his sports in the Patala and whose feat at sport is being lauded by the serpent who has raised his hood through the lightening of his load ]

शारदा शारदाम्भोजवदना वदनाम्बुजे ।

सर्वदा सर्वदास्माकं सन्निधिं सन्निधिं क्रियात् ॥ ३ ॥

[ May Sarasvati with face like the autumnal moon the giver of all, constantly render that imperishable treasure well placed in our lotus face ]

वाणीं काणभुजीमजीगणदवासासीच्च वैयासिकी

मन्तस्तन्त्रमरंस्त पन्नगगवीगुम्फेषु चाजागरीत् ।

वाचामाचकलद्रहस्यमखिलं यश्चाक्षपादस्फुरां

लोकेऽभूद्यदुपज्ञमेव विदुषां सौजन्यजन्यं यशः ॥ ४ ॥

मल्लिनाथः सुधीः सोऽयं महोपाध्यायशब्दभाक् ।

विधत्ते माघकाव्यस्य व्याख्यां सर्वंकषामिमाम् ॥ ५ ॥

Mallinatha is writing a commentary called Sarvamkasha to the poem of Magha—Mallinatha that savant-enjoying the

appellation of Mahopadhyaya who mastered the tenets of Kanada preached those of Vyasa roamed in the depths of the Tantras and spent sleepless nights among the collections of the sayings of Patanjali who counted all the mysteries of the teachings proceeding from Gotama and with whom indeed originated the fame of the learned proceeding from civility ]

ये शब्दार्थपरीक्षणप्रणयिनो ये वा गुणालङ्क्रिया-

शिक्षाकौतुकिनो विहर्तुमनसो ये च ध्वनेरध्वनि ।

वल्गद्भावतरङ्गिते रससुधापूरे निमज्जन्ति ये

तेषामेव कृते करोमि विवृतिं माघस्य सर्वंकषाम् ॥ ६ ॥

[ I am writing this commentary on Magha, the Sarvamkasha for the sake of those only who are desirous of scrutinising words and their meanings or are anxious to understand *Guna* and *Alamkara*, or with a mind to enjoy it have taken the road to *Dhvani* or wish to have a plunge in waters with billows of *Bhava* that is being stirred and having the surge of the nectar of *Rasa*]

नेता यस्मिन् यदुनन्दनः स भगवान् वीरः प्रधानो रसः

शृङ्गारादिभिरङ्गवान् विजयते पूर्णा पुनर्वर्णना ।

इन्द्रप्रस्थगमाद्युपायविषयश्चैद्यावसादः फलं

धन्यो माघकविर्वयं तु कृतिनस्तत्सूक्तिसंसेवनात् ॥ ७ ॥

[ Herein the hero is the Almighty, the delighter of the race of Yadu, the main *Rasa* is *Vira* supplemented by *Sringara* &c., the journey to *Indraprastha* &c, are the means, the overthrow of the lord of Chedi the result Blessed is the poet Magha, we again are lucky (*Or*—have done our life work) by enjoying his fine words]

इहान्वयमुखेनैव सर्वं व्याख्यायते मया ।

नामूलं लिख्यते किञ्चिन्नानपेक्षितमुच्यते ॥ ८ ॥

[ Here by the prose order itself every thing is being explained by me Nothing unfounded is being written or irrelevant being said ]

# शिशुपालवधम्

## प्रथम सर्ग

*1 Narada approaches Hari*

श्रियः पतिः श्रीमति शासितुं जगज्जगन्निवासो वसुदेवसद्मनि ।
वसन् ददर्शावतरन्तमम्बराद्धिरण्यगर्भाङ्गभुवं मुनिं हरिः ॥ १ ॥

*Prakashika*—हरिः हिरण्यगर्भाङ्गभुवं मुनिं ददर्श [ Lord Hari saw Narada ] Did the Lord visit Narada at the sage's house?—वसुदेवसद्मनि वसन् ददर्श [ The Lord was in the house of Vasudeva, when he saw Narada ] In the same house with him?—अम्बरात् अवतरन्तं मुनिं ददर्श [ No He saw the same coming down from heaven ] But the Lord is the receptacle of the whole universe how could he find room for him in the tiny house of Vasudeva?—जगन्निवासो हरिः जगत् शासितुं वसुदेवसद्मनि वसन् ददर्श [ Quite true, but the Lord willed it, and he was born as an ordinary mortal—as Vasudeva's son—in the house of Vasudeva This was but his Lila the reason for which was the spread of unrighteousness in the world which stood in the need of cleansing So the Lord came down to teach the world righteousness ] Where was his spouse Sri during his sojourn on earth?—श्रियः पतिः हरिः श्रीमति वसुदेवसद्मनि वसन् ददर्श [ Do you think, devoted as she is to the Lord, she can leave him even for a moment? Not at all She was with the Lord all the while Otherwise whence was that incomparable Sri of the house of Vasudeva? Sri's lord was born where Sri herself was—in the Srimat house of Vasudeva ] 1

*Prose*—श्रियः पतिः जगन्निवासः जगत् शासितुं श्रीमति वसुदेवसद्मनि वसन् हरिः अम्बरादवतरन्तं हिरण्यगर्भाङ्गभुवं मुनिं ददर्श ॥ १ ॥

*English*—Hari the lord of Sri, the abode of the universe, while, to chasten the world residing in the house of Vasudeva that was graced by Sri saw the sage born of the loins of Hiranyagarbha descending from heaven 1

*Ben*—লক্ষ্মীর বল্লভ জগতের আধার হরি জগতের শাসনার্থে বসুদেবের লক্ষ্মীযুক্ত গৃহে তাঁহার পুত্ররূপে বাস করিতেছিলেন। ঐ সময়ে একদিন দেখিলেন ব্রহ্মার পুত্র ঋষি নারদ আকাশ হইতে অবতরণ করিতেছেন। ১।

*Explanation*—Some time before the great battle of Kurukshetra between the Kauravas and the Pandavas, the enemies of the gods who were born again as Kshatriya princes became so aggressive that Lord Hari thought of appearing on earth in human form to rid the world of these evil-doers He was born as Krishna the son of Vasudeva, Lakshmi herself coming down on earth as Rukmini the favourite spouse of Krishna. About this time when on a certain occasion the Lord was sitting at ease Narada started from heaven on a visit to the Lord to remind him of his mission, and was noticed by the Lord Also see *Prak* 1.

*Mallinatha*—अथ तत्रभवान् माघकविः "काव्यं यशसेऽर्थकृते व्यवहारविदे शिवेतरक्षतये। सद्यः परनिर्वृतये कान्तासम्मिततयोपदेशयुजे॥" इत्यालङ्कारिकवचनप्रामाण्यात् काव्यस्य अनेकश्रेयःसाधनतां, "काव्यालापांश्च वर्जयेत्" इति निषेधस्य असत्काव्यविषयतां च पश्यन् शिशुपालवधाख्यं काव्यं चिकीर्षुः, चिकीर्षितार्थाविघ्नपरिसमाप्तिसम्प्रदायाविच्छेदलक्षणफलसाधनत्वात् "आशीर्नमस्क्रिया वस्तुनिर्देशो वापि तन्मुखम्" इत्याशीराद्यन्यतमस्य प्रबन्धमुखलक्षणत्वाच्च काव्यादौ (१ काव्यमुखे) शिशुपालवधवृत्तान्तमूलं भगवतो नारदस्य आगमनं वस्तु वाग्ने मङ्गलपूर्वकं निर्दिशन् कथामुपक्षिपति श्रिय इति। [अत्र आदौ श्रीशब्दप्रयोगात् वर्णगणादिशुद्धिरनुसन्धेया। तदुक्तम् "देवतावाचकाः शब्दा ये च भद्रादिवाचकाः। ते सर्वे नैव निन्द्याः स्युर्लिपितो गणतोऽपि वा॥" इति] श्रियः लक्ष्म्याः पतिः। पातेर्डतिः इति डतिप्रत्ययः ["...

इति विष्णुपुराणात्]। 'जगन्निवासः' जगतामाधारभूतः कुक्षिस्थाखिलभुवन इति यावत्। तथापि 'जगत्' लोकं शासितुं दुष्टनिग्रहशिष्टानुग्रहाभ्यां नियन्तुं 'श्रीमति' लक्ष्मीयुक्ते 'वसुदेवसद्मनि' वसुदेवरूपिणः कश्यपस्य वेश्मनि 'वसन्' कृष्णरूपेण तिष्ठन् 'हरिः' विष्णुः 'अम्बरात्' अवतरन्तम्' आयान्तम् इन्द्रसन्देशकथनार्थम्' इति भावः हिरण्मयस्य गर्भः 'हिरण्यगर्भः' ब्रह्मा ब्रह्माण्डप्रभवत्वात्। तस्य अङ्गभुवं तनूजम्। अथवा तस्य 'अङ्गात्' अवयवात् उत्सङ्गाख्यात् भवतीति 'हिरण्यगर्भाङ्गभूः' तं 'मुनिं नारदम्' इत्यर्थः [“उत्सङ्गान्नारदो जज्ञे दक्षोऽङ्गुष्ठात् स्वयम्भुवः” इति भागवतात्] 'ददर्श कदाचित्' इति शेषः। [अत्र अन्वीयसि वसुदेवसद्मनि सकलजगदाश्रयतया महीयसः हरेः आधेयत्वकथनात् अधिकप्रभेदः अयमलङ्कारः। तल्लक्षणम्—“आधाराधेययोरानुरूप्याभावोऽधिका मतः” इति। जगन्निवासस्य जगदेकदेशनिवासित्वम् इति विरोधश्च। तथा तकारसकारादेः कैवल्यस्य असकृदावृत्त्या जगन्नगदिति सकृत् व्यञ्जनद्वयसादृश्याच्च वृत्त्यनुप्रासभेदौ शब्दालङ्कारौ। एषाञ्च अन्योन्यनैरपेक्ष्येण एकत्र समावेशात् तिलतण्डुलवत् संसृष्टिः। सर्गेऽस्मिन् वंशस्थवृत्तम्। [“जतौ तु वंशस्थमुदीरितं जरौ” इति लक्षणात्]॥ १॥

## Notes on Malli

1 अथ &c —Now the respected poet Magha, wishing to write the poem named Sisupalavadha, introduces the story alluding at the very outset, with the use of the word *Sri*, to the subject matter viz., the sight of Narada by Lord Sri Krishna which is the germ of the object of the poem viz., the slaying of Sisupala. He does this for two reasons—First it secures an uninterrupted finish of the work aimed at and also its end in the shape of a permanent school of followers, Secondly the opening of a poem has to be one of आशिस् &c by the dictum "आशीर्नमस्क्रिया—"—Its commencement must be (a) a benediction, (b) a salutation, (c) statement of the subject matter. He writes the poem because he sees that a poem secures many advantages ( confers many benefits ) as declared by Rhetoricians (viz., "काव्यं यशसे—"—A poem brings fame and

wealth teaches manners and customs removes evil, forthwith affords supreme bliss imparts instruction wh le behaving like a wife ) and that prohibitions like "काव्यालापाद्य—" ( Even the talk of poems should be avoided ) refer to inferior poems 2 तत्र यादौ &c —Here purity of the initial *letter* and *triad* is secured by the use of the word Sri at the opening It is said—Words signifying a divinity a blessing &c are not to be condemned from considerations of the initial *letter* and *triad* [ N B —Letters are supposed to have mystic significations attached to them Thus in Raghu I, which opens with the triad वागर्था which is a मगण ( See Note on metre at the end of the book ) Malli says this is auspicious—"शुभदो मो भूमिमय" । Of this गण again the letter व which leads is supposed to be an emblem of immortality and therefore very auspicious —"वकारस्य अमृतबीजत्वात प्रचयस्यमादिसिद्धि" । Here neither the letter श nor the triad श्रिय प which is a जगण has anything to recommend it, so Malli offers the excuse that श्री, being देवतावाचक more than makes up for this apparent defect ] 3 राघवत्वे &c — From the Vishupurana which says 'Sita in his character of Raghava and Rukmini when born as Krishna' 4 इन्द्रसंदेश &c —To deliver the message of Indra 5 अम्बुजात &c — From the Bhagavata which says— Narada sprang from the lap and Daksha from the thumb of Brahman " 6 चय &c —Here the अलङ्कार is of the class called अधिक because Hari the *immense*, owing to his being the receptacle of the whole universe, is described as contained in the *small* house of Vasudeva. It is said—अधिक is the अलङ्कार when there is disproportion between the container and the contained Also there is विरोध in the residence in a part of the universe (वसुदेवगृह) of one who is himself the residence of the *universe* ( जगद्गृह )। Besides there is अनुप्रास of two varieties of the वृत्त्यनुप्रास and छेकानुप्रास class because of the *frequent* repetition of single consonants like श, व &c and because of

the repetition for once of a pair of consonants in जगद्वसत। The association of these अलङ्कारs again is like that of तिल and तण्डुल in the same receptacle because they are independent of one another 7 सर्गेऽस्मिन &c —In this Canto the metre is वंशस्थ, the definition being—The traids ज त ज, र in order are called वंशस्थ ( see also Note on metre at the end of the book )

*Sara*—अथ भगवान हरि देवकार्यं कर्तुं मानुषजन्म चक्रमे। ततः भाव भुव कश्यपो वसुदेवरूपेण देवस्य कृष्णनाम्ना तत्पुत्रभावेन लक्ष्मीरपि रुक्मिणीमूर्त्या। वसति कस्मिन् कदाचिदसौ दिव आगच्छन्तं नारदमपश्यत ॥ १ ॥

## CHARCHA ( *i e Miscellaneous Notes* )

1 श्रिय—श्रयति पुरुषम इति श्रि+क्विप् कर्तरि श्री Lakshmi तस्याः। The विसर्ग does not elide in the 1st case singular because ई is got by the lengthening of इ in the root itself and does not come from ङी।

2 पति —श्रियः पति is here apparently used as *a name of* विष्णु। But the name is श्रीपति in the compounded form Compare "देवकीनन्दन शौरि श्रीपति पुरुषोत्तम" इत्यमर। The constituents are *purposely* left uncompounded because the proper name हरि is already there , it is illogical to put in a second proper name , so श्रियः पति is to be taken as an ordinary qualifying phrase. Also see next

3 श्रीमति—Here श्री is लक्ष्मी in the shape of रुक्मिणी ( see Malli राघवचे &c ) श्री अस्ति अस्मिन् इति श्री+मतुप् कर्तरि श्रीमत। तस्मिन्। Qual वसुदेवसदनि। श्री was in the house of वसुदेव, so it is natural that the पति of श्री should also be there This requires emphasis on श्री in श्रियः पति , hence the two should not be compounded Malli thinks that the uncompounded form indicates that श्री accompanied हरि when he came down to chasten the world ( See Malli—अनेन रुक्मिणी &c )

4 शासितुम—शास+तुमुन् भावे। To impart discipline शासनाय। The world had become undisciplined ( अशिष्ट ) and was fast getting out of hand The Lord came down to impart disci

pline ( शमितृम् ). This is an अव्यय by the rule "कृन्मेजन्तः"—A कृदन्त word ending in म् or ए, ऐ ओ औ is अव्यय।

5 जगत्—गच्छति इति गम + क्विप् कर्तरि जगत् ( neuter ) तस्य। कर्म of शमितृम्। The duplication is by the Varttika "द्युतिगमिजुहोतीनां द्वे च"। It is also treated as if it was शतृप्रत्ययान्त though really क्विबन्त। This gives जगत् जगतो जगति -ज्जगति, &c. Also in the fem. जगती। We do not get here षष्ठी कर्मणि षष्ठी because by the rule न लोकाव्ययनिष्ठाखलर्थतृनाम् the अनुक्त कर्म of an अव्ययकृत् does not take षष्ठी and शमितृम् is an अव्ययकृत्।

6 जगन्निवास—निवसत्यस्मिन् इति नि + वस + घञ् अधिकरणे निवास abode जगतां निवासः the abode of the worlds, तस्य—। For justification of this epithet compare "जगति यस्य सविकारमासत," sl. 23, infra. Hence Malli says—कुक्षिस्थाखिलभुवन।

7 वसुदेव &c.—वसुदेव was the father of कृष्ण। He is treated as an incarnation of कश्यप the father of हरि। तस्य गृहे, तस्य—। स्थितम्। अधि दमौ।

8 वसन्—वस + शतृ कर्तरि sitting, residing. Qual. हरि।

9 ददर्श—दृश् + लिट् तल्। पश्यति, द्रक्ष्यति etc.

10 अवतरन्तम्—अव + तृ + शतृ कर्तरि अवतरत् descending. तम्। Qual. मुनिम्।

11 अम्बरात्—अम्बर sky. तस्मात्। अपादाने पञ्चमी।

12 हिरण्य &c.—हिरण्य gold. By transference of epithets it means हिरण्यगर्भम् the golden egg. This is the first product of water. Comp. "अप एव ससर्जादौ तासु बीजमवासृजत्। तदण्डमभवद्धैमं सहस्रांशुसमप्रभम्॥"—Manu. गर्भ contents गर्भ lit. here गर्भम् lap ( see Malli, गर्भाशय &c. ) हिरण्य गर्भ the contents of the golden egg. तस्य—। This refers to ब्रह्म in the masculine. Compare "स निरुद्ध तत्र स्थितो ब्रह्मा सर्वलोकपितामहः"—Manu. हिरण्यगर्भस्य अङ्गम्, तस्य—। तत्र भवतीति हिरण्यगर्भ + भू + क्विप् कर्तरि हिरण्यगर्भाङ्गभुवम्—। तम्। Qual. मुनिम्. Refers to sage नारद।

13 Loc—। यथा गिरिके ..... [illegible]

14 Remark—Magha imitates Bharavi's Kirat in this

opening verse For like Kirat ( *e. g* "प्रिय कुर्वाणमपि ... &c ) here also the first word is प्रिय । Bharavi ends each canto with the word लक्ष्मी and Magha with that of श्री ।

*2 People looks disturbed*

**गतं तिरश्चीनमनूरुसारथेः प्रसिद्धमूर्ध्वज्वलनं हविर्भुजः ।**
**पतत्यधो धाम विसारि सर्वतः किमेतदित्याकुलमीक्षितं जनैः ॥२॥**

*Prak.*—Did not others notice the sage ?—पतत किम इति जनैः आकुलम् ईक्षित मुनि ददृशे [ People saw him and were perplexed ; they did not know what it was ] Why perplexed ?—सर्वतः विसारि धाम अधः पतति, एतत् किम् इति [ Perplexed because here was a mass of light that spread all round and was dropping down, They knew of no light with such characteristics ] The sun ?—अनूरुसारथेः तिरश्चीन गत प्रसिद्धम् [No it could not be the sun, because the sun moves obliquely from east to west and this is coming vertically down ] Fire ?—हविर्भुज ऊर्ध्वज्वलन प्रसिद्धम् [ Nor fire either , for fire sends its flames upwards, while this one shoots its beams all round It is neither the one nor the other and no light except the sun and the fire is so intense as this one Hence the perplexity ] 2

*Prose*—अनूरुसारथेः गत तिरश्चीनम (भवति)। हविर्भुज ऊर्ध्वज्वलन प्रसिद्धम्। सर्वतः विसारि धाम अध पतति, किमेतत इति आकुल जनैः ईक्षितम् ॥ २ ॥

*Eng*—Oblique is the motion of the one with Anuru for his charioteer ( Sun ) , of the eater of sacrificial offerings ( Fire ), burning with flames upwards is well known , what light is this falling vertically down with flames spreading all round ? Thus eyed by people in bewilderment 2.

*Beng*—সুবিখ্য আদিত্যে লোকে ... এই প্রকার বিতর্ক করিতে লাগিল— সূর্যের গতি বক্র আর অগ্নির প্রজ্বলিত ... এ ... নীচের দিকে পড়িতেছে ... সর্বদিক । এ কি ? ... কোনও নিশ্চয় ... হইতে পারিল না ॥ ২ ॥

*Expl*—Those who saw him in the sky at first thought it was the sun, *but immediately after they noticed that he was* falling vertically down , so they had to correct themselves because the sun's motion is east to west, Next they guessed

it was something lighted and dropped down by some aeronaut. But soon it was seen that he cast a halo all round, which fire burning upwards never does. Thus they came to no conclusion about him. Also see *Prak* 2.

N. B.—The reader will be grievously disappointed if he expects in Magha the precision and judgment of Kalidasa. For instance the sun's progress in the sky is not perceived by a casual look at him; the observer takes him to be *fixed*. He won't speak of the motion (गत) of the sun. Again, if a light is once taken for the sun it cannot be again mistaken for fire, the two are so dissimilar, one being perfectly white and the other yellow. Lastly in the day time, fire is not even noticeable in the presence of the sun.

*Ma* 1—तदानीं जनैर्विकल्प्यमानमाह गतमिति। अविद्यमाने ऊरू यस्य स अनूरुः। स सारथिर्यस्य 'अनूरुसारथेः' सूर्यस्य 'गतं' गतिः [भावे क्तः]। 'तिरश्चीनं' तिर्यगञ्चनम् ["विभाषाञ्चेरदिक्स्त्रियाम्" इति तिर्यक्-शब्दात् अञ्चत्यन्तात् प्रातिपदिकात् स्वार्थे खप्रत्ययः]। 'हविर्भुजः' अग्नेः 'ऊर्ध्वज्वलनम्' ऊर्ध्वमेव ज्वलनं 'प्रसिद्धम्' इदं तु 'सर्वतो विसारि धाम अधः पतति'। 'किमेतत् इति' सूर्यादिविलक्षणम् अदृष्टपूर्वम् इदं धाम किमात्मकं स्यात् इति 'आकुलं' विक्षेपपूर्वकं यथा तथा 'जनैः' ईक्षितम् दृष्टं कृतम् [अकर्मका-दपि धातोर्विवक्षितत्वात् कर्मणि भावे क्तः। "प्रसिद्धेरविवक्षातः कर्मणोऽकर्मिका क्रिया" इति वचनात्]। केचित् कर्मणि क्तः कृत्वा 'ईक्षितं दृश्यते इति वृत्तेन योजयन्ति [अत्र अपूर्वस्य सूर्यस्य प्रत्यभिज्ञानात् ... अथ सन्देहोऽयमेव न विशेषदर्शनात् भविष्यति। तथा च काव्यप्रकाशे—"सन्देहस्तु भेदोक्तौ तदनुक्तौ च संशयः" इति। "धाम यस्मिन् नरः देवः ज्ञानं सम्प्रभास्वतः" इति हेमचन्द्रः]। निर्णयान्तः सन्देहालङ्कारोऽयमिति तदुदाहरणम्। "किं पद्मस्य रुचिं न हन्ति नयनानन्दं विधत्ते न किं वृद्धिं वा झषकेतनस्य कुरुते नालोकमात्रेण किम्। वक्त्रेन्दौ तव सत्ययं यदपरः शीतांशुरुज्जृम्भते दर्पः स्यादमृतेन चेदिह तदप्यस्त्येव बिम्बाधरे" इति काव्यप्रकाशोक्तं सन्देहालङ्कारस्योदाहरणं द्रष्टव्यम्। तत्र अपह्नवोत्प्रेक्षयोः अनयोरपि ... तत्किन्नु सन्देहे ... सङ्कर इति (१ तत्किन्नु ... इति सन्देहे ... )॥ २ ॥

## Notes on Malli

1 विभाषा &c.—By the rule "विभाषा—" ( See *Charcha* ) the affix is ख without change of meaning added to the stem तिर्यक् which ends with a derivation of अच्। 2 सूर्याग्नि &c—Different from sun and fire 3 सकर्मकात् &c—Though the root is सकर्मक the क्त is भावे through अविवक्षा of the कर्म in accordance with the dictum "प्रसिद्धे—" ( *Charcha* ) 4 केचित् &c—Some add क्त in the कर्मवाच्य and connect it with what precedes construing as ईदृशं मुनिं ददर्श। 5 अत्र &c—*Here the* अलङ्कार *is* व्यतिरेक because superiority of the उपमेय which is the धामन् of the sage, over the उपमान, which are the sun and the fire, is stated by the characteristic of spreading below Thus it is said in the काव्यप्रकाश—It is a व्यतिरेक when the other (उपमेय) excels the उपमान। *A B* —अधःप्रसरत् perhaps should be अधः पतनसर्वतःप्रसरत्। 6 धाम &c—Hemachandra says—धाम means रश्मि, गृह, देह, स्थान, जन्मन् and प्रभाव। 7 दिवाकरस्तु &c—Divakara however in his *Tika on the* वृत्तरत्नाकर cites this very verse as an instance of one with six lines with the two additional lines "द्विधाकृतात्मा—" ( *Charcha* ) which are read at the beginning In this, by the first two lines, something like a सन्देह is raised the removal of which has to be understood in गतम् &c that follow

*Sara*—तं वीक्ष्य केचिदवदन् आदित्योऽयं वा स्यात्। परं जनुर्न स हि तिर्यक् गच्छति अयन्तु अधः पतति। अन्ये पुनरूचिरे अग्निर्वा भवेत् इतरे विद्वतिवदा अग्नि ऊर्ध्वं ज्वलति अयञ्च सर्वत एव इति। इत्थं जना नितरां नाध्यगच्छन्॥ २॥

## CHARCHA

1 तिरश्चीनम्—तिरस् oblique, अव्यय। तिरः अञ्चति गच्छति इति तिरस् + अञ्च + क्विप् कर्तरि तिर्यक् that which moves obliquely The प्रातिपदिक is तिर्यच्, here in the neuter Decline तिर्यङ् तिरश्चौ तिर्यञ्चः &c. तिर्यक् एव इति तिर्यक् + ख स्वार्थे = तिरश्चीनम् progressing obliquely Pred to गतम्। Or it is an ordinary attributive of गतम् the construction being अनुमारुतं तिरश्चीनं गतं प्रसिद्धम्। In this construction

we suppose प्रसिद्धम् to go with both तिरश्चीन गतम् and ऊर्ध्वज्वलनम्। Mali's rule means—Stems ending in a derivative of अञ्च, and not meaning a दिक् in the feminine, optionally take ख स्वार्थे। Here तिर्यक् is applied to गत (motion) which is not a दिक्, hence the rule applies Thus with ख—तिरश्चीनं गतम्, without it, तिर्यक् गतम्

2. अनूरु &c.—ऊरु thigh, सारथि charioteer अविद्यमानौ ऊरू यस्य सः thighless, बहु—। Proper name of the elder brother of Garuda स सारथि यस्य अनूरुसारथि having Anuru for his charioteer, बहु—। Refers to the sun तस्य। मिथे षष्ठी, related to गतम्। Anuru and Garuda are the two sons of Kasyapa by Vinata who were born as birds in two eggs The first egg was hatched prematurely an undeveloped bird came out without thighs and was thence named Anuru He felt chilly, asked for heat and was appointed charioteer of the sun Aruna is his another name Comp "आविष्कृतारुणपुरःसर एकतोऽर्कः"—Sakuntala, Act IV. Garuda came out of the other egg

3 प्रसिद्धम्—प्र+सिध+क्त कर्तरि। Notorious, Pred to ऊर्ध्वज्वलनम् ( also गतम् —see under तिरश्चीनम् )।

4. ऊर्ध्वं &c.—ऊर्ध्वं up By उपचार (transference of epithets, लक्षणा ) it means here ऊर्ध्वस्थितम् the region above ज्वल+ल्युट् भावे ज्वलनम् burning ऊर्ध्वं ज्वलनम्, सुप्सुपा। Nom to भवति understood.

5. हविर्भुज—हविस् sacrificial offering. हवि भुङ्क्ते इति हविस्+भुज+क्विप् कर्तरि हविर्भुक्, the eater of sacrificial offerings, उपपद तत्—। A proper name of fire "हिरण्यरेता हुतभुक् दहनो हव्यवाहनः" इत्यभिधानात् अमरः। तस्य। Fire consumes the offerings and is therefore described as the *eater* of them. Really these are eaten by the ogds *through Fire* and Fire is like their mouth "अग्निमुखा वै देवाः"।

6. पतति—पत+लट् ति। लुङ् अपप्तत् etc

7. अधः—अधर down अधरस्मिन् देश इति अधर+सि ( सप्तमी )+असि अर्थे। अधस्। अधर becomes अध by "पूर्वाधरावराणाम् असि पुर् अध अवश्च"। अधः distinguishes it from the sun

8 विसारि—वि + सृ + घिनि आवश्यके साधुकारिणि वा कर्त्तरि pervading Qual धाम।

9 सर्वत—सवासु दिक्षु इति सर्व + ङि (सप्तमी) + तसि स्वार्थे। अव्यय। This differentiates it from Fire

10 आकुलम्—आकुल is दोलाचल full of indecision तत यथा तथा। Qual the क्रिया is ईक्षितम्। For the sense of आकुल compare "अहो महीं ग्रासति सूर्यवत् निरायस प्राणाहर क एष। इत्याकुलं नन्दति वन्दिपूर लक्ष्मस्वयी मज्जति राघवन्द्र ॥"

11 ईक्षितम्—ईक्ष + क्त भाव (Malli) Here the root being सकर्मक we cannot have भाव क्त। Hence Malli says there is no विवक्षा of the कर्म thus the root becomes अकर्मक and भावे क्त is available Malli's *Karika* in full is "धातोरर्थान्तरे वृत्तेधात्वर्थेनोपसंग्रहात्। प्रसिद्धेरविवक्षात कर्मणोऽकर्मिका क्रिया ॥"—सकर्मक roots become अकर्मक if (a) the meaning of the root is changed (b) कर्म is included in the meaning of the root (c) the कर्म is very well known (d) there is अविवक्षा of the कर्म। Others here take ईक्ष as सकर्मक attaching कर्मणि क्त (See Malli, कचित् etc.)

12 *Voice*— जनेन तिर्यगीनन (भूयते) ज्वलनेन प्रसिद्धेन (भूयते)। विसारिणा धाम्ना पतते केन एतेन (भूयते) जना ईक्षितवन्त।

13 *Remark*—The additional two lines quoted by Malli from Divakara yield the following six footed verse —

> दिवःतातान्ना किमयं दिवाकरो विधुमरीचि किमयं हुताशनः।
> गत तिर्यगीनमनूरुसारथे प्रसिद्धमूर्ध्व ज्वलन हविर्भुज ।
> पतत्यधो धाम विसारि सर्वत किमेतदित्याकुलमीक्षितं जनैः ॥

Here the first line is obviously spurious, because if suddenly a second sun is seen blazing in the sky we cannot say, *without watching it for sometime* that it follows or does not follow the laws which the old sun obeys If *we can*, the doubt does not arise at all Hence the third line which is the poet's own becomes incongruous We are therefore forced to reject the first line and with it goes the second also, because a five footed sloka is never heard of

*3 Krishna however recognised Narada.*

चयस्त्विषामित्यवधारितं पुरा ततः शरीरीति विभाविताकृतिम् ।
विभुर्विभक्तावयवं पुमानिति क्रमादमुं नारद इत्यबोधि सः ॥३॥

*Prak*—विभुः सः अमुं नारद इति अबोधि [ The perplexity was with the people only The Lord, however, knew that it was Narada coming] Did he know as soon as seen ?—क्रमात् [No, the knowledge came in stages ] What are the stages ?—पुरा त्विषां चयः इति अवधारितम् [ At first he thought it was a mere mass of light ]. And then ?—ततः विभाविताकृतिं शरीरी इति [ Next when the outlines were discernible he knew it was some embodied being ] What next ?—विभक्तावयवं पुमान् इति [ Soon when the limbs were distinguished he knew him to be a male, Lastly, that male proved to be Narada ] 3

*Prose*—विभुः सः पुरा त्विषां चयः इत्यवधारितं, ततः विभाविताकृतिं शरीरी इति, विभक्तावयवं पुमान् इति अमुं क्रमात् नारद इति अबोधि ॥ ३ ॥

*Eng*—Him—first taken as a mere mass of light—then, with the figure discerned, as something embodied—next as a male with the limbs distinguished—he the lord, ultimately knew as Narada 3

*Beng*—[illegible]

*Expl*—The perplexity was with the people only To him, the lord, the knowledge came all right though in stages The *first impression was of a mere mass of light* Next he noticed the outlines and knew it was an embodied being Soon the limbs were distinguished and disclosed to him a male who at *last proved to be Narada* 3

*Malli*—[illegible]

तथोक्तम् अतएव 'शरीरी' चतन 'इति अवधारितम्'। तत 'विभक्ता' विविच्य गृहीता 'अवयवा' मुखादय यस्य त तथोक्तम् अतएव 'पुमान' इति अवधारितम् अमुम् भगवद्धत्त व्यक्तिविशेष नारदम् [वास्तवाभिप्रायेण इति (?) पुलिङ्ग(?) निवाह[1]] 'क्रमात् पूर्वोक्तसामान्यविशेषज्ञानक्रमण'[4] [लोकदृष्ट्या इदमुक्तम्। हरिस्तु सर्वं वेद एव इति तत्त्वम्[5]] नारद इति अबोधि नारद बुद्धवान इत्यर्थ [नारदस्य कर्मत्वे ऽपि निपातत्वेन अभिहितत्वात् न द्वितीया। तिङाम उपलक्षणत्वात्। यथाह वामन —"निपातेन अभिहिते (अपि) कर्मणि न कर्मविभक्ति परिगणनस्य प्रायिकत्वात्" इति[6]। बुध्यते कर्तरि लुङ्। "दीपजन—"इत्यादिना चिण्। "चिणो लुक" इति तस्य लुक्[7]। अत्र 'विभावितकृतिम 'विभक्तावयवम इत्यादिभा आकृतिविभावनावयवविभावनयो पदार्थयो विशेषणद्वारा शरीरित्वपुंस्त्वावधारणहेतुत्वेन उपन्यासात् पदार्थहेतुक काव्यलिङ्गमलङ्कार। "हेतोर्वाक्यपदार्थत्वे काव्यलिङ्गमुदाहृतम्" इति लक्षणात्[8]] ॥ ३ ॥

## Notes on Malli

1 अथ &c —By अथ &c he says that the Almighty came to a conclusion 2 वस्तु &c —Able to realise the essence of things 3 वास्तव &c.—The masculine gender has to be defended by reference to the reality *N B*—The इति here seems misplaced and पुलिङ्ग should be पुलिङ्गता। 4 In the order of knowledge from general to particular as detailed above *N. B*—Note the order — a) किंचित् अथ , a very general ( सामान्य ) concept , (b) किंचित् अथ शरीरी, a particular ( विशेष ) case of (*a*) , (c) किंचित् अथ शरीरी पुमान् which is more particular than (*b*) and contracts the scope of (*b*) by excluding females , (d) किंचित् अथ शरीरी पुमान् नारद which is an individual and admits of no further contraction 5 लोक &c.—This is said from *the point of view of the ordinary individual The fact is Hari* knows every thing indeed 6 नारदस्य &c.—There is no द्वितीया in नारद though it is the कर्म, because the कर्म is declared by an अव्यय, the enumeration of तिङ् &c being only illustrative Thus

says Vamana— There is no कर्मविभक्ति also when declared by a निपात because the enumeration is only illustrative" (see *Char*)   बुध्यते &c —Here लुट् comes after बुध in the कर्मवाच्य। चिण् is attached by "दीपजन—"। त disappears by "चिणो— See *Char*)  8 चय &c —Here the अलङ्कार is काव्यलिङ्ग of the variety in which the हेतु is the import of a पद (पदार्थ); this is because from the epithets विभावितकृतिम् and विभक्तावयवम् we get the पदार्थs, आकृतिविभावन (guess about the general outline) and अवयवविभावन (guess about the limbs), which, from the functions of a qualifying epithet, are advanced as हेतु *for the guess that this is a शरीरी and a पुमान्। This follows from the definition— It is a काव्यलिङ्ग when the हेतु is a वाक्यार्थ or a पदार्थ"*।

*Sara*—चाक्षुषमपि ज्ञानं देवस्य बुबुधे। प्रथमं तेजसां चय इति, ततः आकारदर्शनात् शरीरी इति, पश्चात् अवयवनिरूपणात् पुमानिति, ततश्च नारद इत्येवमासीत् बोधक्रम ॥ ३ ॥

## CHARCHA

1 चय —चि + अच् भावे collection Same case with चकुम्। See नारद। Also see next.

2 त्विषाम्—त्विष् light नाम्नाम्। त्विषां चय collection of light = त्विषां चित massed light, *i e*, mass of light अतामयने इत्यामयनम् इति अन्यत्। We do not get काय (with घञ् instead of अच्) because the idea is not that of *heaping* (राशीकरण) but merely of light that has got heaped somehow The rule for काय is "निवास चिति शरीर उपसमाधानेष्व आदेश क"।

3 व्यवसितम्—वि + अव + षिद् + क्त कर्मणि, ascertained, नपुं। Qual. चकुम्।

4 पुमान्—An अव्यय meaning पुंसि with the sense of मनसि prominent

5 शरीरी—शरीर body. तत् अस्य अस्ति इति शरीर + इनि कर्तरि embodied soul. This is the same as Mallinatha's देहवान्। Same case with चकुम्। इति दोष इति (See नारद below)

6 विभावित—वि+भू+णिच्+क्त कर्मणि क्रियाम विभाविता guessed आ+कृ+क्तिन् कर्मणि आकृति outline विभाविता आकृति यस्य, बहु —। तम्। Qual अमुम्। विभाविताकृति hence शरीरी। It is now not *any* चयक्रियाम् but शरीरी चयक्रियाम।

7 विभु —वि+भू+डु कर्तरि। Literally विभु प्रभु &c mean the *Master* Hence *Almighty* therefore not subject to the limitations of the ordinary individual Such a person is omniscient To him knowledge is ever present and requires no क्रम for its development Hence the epithet विभु is not a happy one when describing the *stages of knowledge*—how the knowledge came in stages Malli offers the excuse "लोकदृष्ट्या—"। His language is loose He wants to say perhaps that the Lord did not like to exercise his real powers but behaved just like an ordinary individual of intelligence The excuse is a lame one the fact is as we have already remarked we look in vain for the art of Kalidasa in the works of our later poets

8 विभक्त &c —वि+भज+क्त कर्मणि विभक्त differentiated demarcated अवयव limb विभक्ता अवयवा यस्य, बहु— । तम् । Qual अमुम् । By अवयवविभाग we understand the *Ise* of each limb such as eye, ear, nose &c Comp "वपुर्विभक्त नवयौवनन"—*Kumara* The locks the beard &c became visible and he knew it was a male.

9 पुमान्—*Same case* with अमुम्। इति योगे १मा ( See नारद below )

10 क्रमात्—क्रम is परिपाटी order तस्मात्। हतौ or ल्यब्लोपे ५मी। The क्रम is not that each stage superseded the previous, but that it modified the previous by contracting its range Each सामान्य ज्ञान was followed by a विशेषज्ञान (See Malli note 4)

11 अमुम्—अदस् here refers to the धाम of Sl 2 that was falling For this reason, and also because before विशेषज्ञान comes in we ought to have सामान्ये नपुंसकम्, we expect अदः। Malli s defence is half hearted and unsatisfactory (see वास्तवमि &c Malli), and our explanation is the same as in note 7

12 नारद —This is कर्म of अबोधि। We do not get द्वितीया

because of the rule "अनभिहिते"—The विभक्ति द्वितीया, तृतीया &c. come in only when the corresponding कारक is not *declared*. Here इति declares the कर्म। Hence उक्तार्थे प्रथमा। The भाष्य says that the declaration is made by तिङ्, कृत्, तद्धित and समास। *The followers of the भाष्य do not take this as an exhaustive* list but merely as an illustrative one. That is to say there are other ways also of declaring कारकता, and one of them is by means of an अव्यय (निपात)। Thus we have here the declaration by इति। See Malli and compare "विषवृक्षोऽपि संवर्ध्य स्वयं छेत्तुमसाम्प्रतम्"—*Kumara*

13 अबोधि—बुध+लुङ् त कर्तरि=अ+बुध+च्लि+त=अबुध्+चिण्=अबोधि। चिण् here comes in optionally by the rule "दीप जन बुध पूरितायिप्यायिभ्योऽन्यतरस्याम्" त coming after चिण् disappears by the rule "चिणो लुक्"। Without चिण् the form is अबुद्ध। बुध्यते बुबुधे, भोत्स्यते।

14 *Voice*—विभुना तेन अवधारितः आकृतिः अवयवः अभी।

4 *Narada resembled Siva*

नवानधोऽधो बृहतः पयोधरान् समूढकर्पूरपरागपाण्डुरम्।
क्षणं क्षणोत्क्षिप्तगजेन्द्रकृत्तिना स्फुटोपमं भूतिसितेन शम्भुना ॥४॥

*Prak*—भूतिसितेन शम्भुना क्षणं स्फुटोपमम् अमुम् अबोधि [He saw that he was for a moment of the same complexion with Sambhu whose body is grey with ashes] How so?—समूढकर्पूरपरागपाण्डुरम् अमुम् अबोधि [*The sage was white like camphor dust* heaped together] But the whiteness of the Lord's body is not visible because he is wrapped up in his upper garment of elephant's hide—क्षणोत्क्षिप्तगजेन्द्रकृत्तिना शम्भुना स्फुटोपमम् [When the *Lord in his delirious dances throws up his upper garment*, his white body is clearly seen, Narada bore distinct resemblance with the Lord in such a state] But stay the Lord is then capped with the dark hide thrown up Narada has nothing similar—स्मरन् अवम् पयसा न उपरि (क्षितम्) अमुम् [I have said that the resemblance was *momentary only*] *In his*

descent towards the earth, Narada had to pass several big clouds that were water laden and therefore dark Just as he had passed one of them and was in the level immediately below, the cloud on his head looked like the hide above Siva, and the sage's resemblance with the Lord was complete] 4

*Prose*—नवान् बृहत पयोधरान् अधोऽध ( स्थितम् ) समूढकर्पूरपरागपाण्डुरं क्षणं क्षणोत्क्षिप्तगजेन्द्रकृत्तिना भूतिसितेन शम्भुना स्फुटोपमम ( अमुम् अबोधि ) ॥४॥

*Eng*—Him, grey like heaped camphor dust, for the moment when just below *big fresh clouds, clearly comparable* to Sambhu, grey with ashes and with the hide of the huge tusker tossed up in his ecstasies (ecstatic dances) 4.

*Beng*—দেখিলেন আকাশে বড় বড় কাল মেঘ রহিয়াছে, পুঞ্জীকৃত কর্পূরচূর্ণের ন্যায় পাণ্ডুরবর্ণ মুনি ঐ এক একখানি মেঘের ঠিক নিচে যেমন নামিয়া আসিতেছেন অমনি ক্ষণকালের জন্য মনে হইতেছে ভস্মধূসর শিব গজচর্ম্ম নৃত্যের সময় উর্দ্ধে তুলিয়া ধরিলে যেমন দেখায় তেমনই দেখাইতেছে । ৪ ।

*Expl*—At the time there were huge masses of dark clouds *floating in the sky* The sage who was *personally white* as comphor had to pass by several of them in his descent. No sooner he came under one of these than, for the moment, he gave the Lord the impression of Siva,—who too was white in *his coating of ash,—standing under the canopy* of his wrapper of the elephant hide which he had thrawn up in the course of his ecstatic dance 4.

*Malli*—अथ सप्तभिर्मुनिं विशिनष्टि नवानित्यादिभिः । कीदृशममुम् ? 'नवान्' नवसम्भृतसलिलान् अतिनीलानिति यावत् 'बृहत विपुलान् 'पयोधरान्' मेघान् 'अधोऽधः' मेघानां समीपाधःप्रदेशे, स्थितम् इति शेषः [ "उपर्यध्यधसः सामीप्ये" इति द्विर्भावः । द्वयं हि द्वितीया । "उभसर्वतसोः कार्या धिगुपर्यादिषु त्रिषु" इत्यादि वचनात् ] 'समूढं' पुञ्जीकृतं [ "समूढं पुञ्जिते भुग्ने" इति विश्वः ] 'कर्पूरस्य परागः' चूर्णं तद्वत् 'पाण्डुरम्' अतएव 'क्षणं' मेघसमीपावस्थानदशायां [अत्यन्त

संयोग द्वितीया ] 'चक्षुः' साम्प्रतमित्यर्थः [ "निष्पापारम्भितौ कालविशेषोत्सवयोः क्षण इत्यमरः" ] 'उत्थिता' उपरि धारिता 'गजेन्द्रस्य कृत्तिः' चर्म येन तेन [ "अजिनं चर्म कृत्तिः स्त्री" इत्यमरः ] 'भूत्या' भस्मना 'सितम्' ["भूतिर्भस्मनि सम्पदि" इत्यमरः ] शम्भुना स्फुटोपमम्' स्फुटशम्भूपममित्यर्थः [ सापेक्षत्वेऽपि गमकत्वात् समासः । स्पष्टपर्यायौ तुल्योपमाशब्दौ "—अतुल्योपमाभ्याम्" इति निषेधात् सादृश्यवाचिनः तृतीया इत्याहुः ] । केचित् इमं श्लोकं "चयस्त्विषाम्—" इत्यतः प्राक् लिखित्वा व्याचक्षते । तथा पुंस्त्वावधारणात् प्राक् तेजःपिण्डमात्रस्य शम्भूपमौचित्यं चिन्त्यम् ] ॥ ४ ॥

## Notes on Malli

1. उपर्य् &c —The duplication is by the rule "उपर्यधि—" (*Charcha*), and in connection with it we have द्वितीया । This is owing to the declaration "उभसर्व—" (*Charcha*) 2 समूढ &c.— समूढ is पुञ्जित heaped, also भुग्न bent. 3 निष्पं &c.—क्षण is निर्व्यापारस्थिति sitting idle, or at ease, कालविशेष a sub-division of time, उत्सव festivity 4 भूति &c —भूति is भस्म ashes, सम्पद् wealth. 5. स पेक्ष &c —The compound is allowable because the sense is clear in spite of syntactical connection ( *Charcha* ). 6. सदृश &c —They say that when तुल्य and उपमा mean सादृश्य we get तृतीया because the prohibition "अतुल्योपमाभ्याम्" takes effect only when the sense is सदृश ( *Charcha* ). 7. केचित् &c —Some write and explain this verse before "चयस्त्विषाम्—" (Sl 3). In their case the propriety of a comparison with शम्भु is questionable in a mere mass of light before it is known as a male

*Sara*—चयस्त्विषाम् ... मुनिः ... शम्भुना ... इति द्विधा दृष्टः ॥ ४ ॥

## CHARCHA

1. नवम्—नव new, i.e. first in the season नवम् । Qual ... This ensures a ... Mallis ...

—those that have just then gathered moisture—means about the same

2 अधोऽधः—अधरस्मिन् देशे इति अधर+ङि (७मी)+असि स्वार्थे अध below अव्यय। असि ७मी or सत्यन्तस्य उक्तत्वात् प्रातिपदिकार्थे १मा। The duplication implies immediate neighbourhood i e अधोऽध = just below Malli's rule means—उपरि अधि अधस् are duplicated when proximity in time or place is implied

3 बृहत—बृहत् big तान। Qual पयोधरान। This is necessary to compare with the very large piece of elephant's hide which is the upper garment of Siva

4 पयोधरान्—पयस् water धरन्तीति धृ+अच् कर्तरि धर holders. पयसा धरा, ६तत्—। तान्। २या owing to अधोऽधः। We do not say पयोधरन्तीति पयोधरा because this requires अण् by the rule "कर्मण्यण्" leading to पयोधारा। Malli's Varttika in full is "उभसर्वतसो कार्या धिगुपर्यादिषु त्रिषु। द्वितीयाम्रेडितान्तेषु ततोऽन्यत्रापि दृश्यते ॥"—द्वितीया is the विभक्ति in connection with धिक् शब्द उभय and सर्व ending in तसिल् and the duplicated three words beginning with उपरि (i e उपरि, अधि, अधस् as in the rule "उपर्यध्यधस —")। द्वितीया is seen elsewhere also The reference is to the duplication by "उपरि—", hence in other cases we do not get द्वितीया but षष्ठी owing to ग्रहण। "कथं तर्हि 'उपर्युपरि बुद्धीनां चरन्तीश्वरबुद्धय' । उच्यते। प्रतिपदोक्तस्य 'उपर्यध्यधस सामीप्ये' इति कृतद्विर्वचनस्य ग्रहणम्। तेन वीप्सादिवचन सति नास्य प्रवृत्ति"—*Bhattoji*

5 समूढ &c —सम+वह+क्त कर्मणि समूढ heaped massed. कर्पूर camphor पराग dust पाण्डुर white "मृगमदाङ्कितचित्ततविशदश्चेत पाण्डुरा। अवदात सितो गौरो वलक्षो धवलोऽर्जुन ॥" इत्यमर। The derivation is unreliable "पण्डत मम अस्मिन। पडि गतौ। बाहुलकात् अर, दीर्घश्च"—*Bhanuji* कर्पूरस्य परागा, ६तत्—। समूढा कर्पूरपरागा, कर्मधा—। ते इव पाण्डुर, उपमान कर्मधा—। तम्। Qual भस्म Sl 3 Here some read पाण्डुरम्। But पाण्डुरम् is *pale* white and not the *bright* white of camphor, thus पाण्डु वर्णविशेष अस्ति अस्य इति पाण्डु+र मत्वर्थे पाण्डुर। पाण्डु as pale white is seen in "हरिद्रस्य पाण्डुमिश्रते पदपङ्क्तिर्दृश्यतेऽभिनवा"—Sakuntala, Act III, "स्तनद्वयं पाण्डु

तथा प्रवृत्तम्"—Kumara I &c Mango blossoms are called पाण्डुर in "चूत सहचरितपाण्डुर"—Sakuntala, Act VI &c Hence पाण्डुरम् is preferable. See, however, पाण्डुभिः, sl 22 The rule for उपमान कर्मधा—is "उपमानानि सामान्य वचनैः"

6 चलोत् &c —चल festivity उत्सव here the *dance* known as ताण्डव उत्+क्षिप+क्त कर्मणि उत्क्षिप्त thrown up. गज elephant, इन्द्र *like* Indra *i e* the best (by मघवा) । कृत्ति hide गजानाम् इन्द्र इतत्— or गजाश्चम् इन्द्र इव, उपमितकर्मधा— or गजश्च इन्द्र, सुपसुपा गजेन्द्र । तस्य कृत्ति इतत्— । उत्क्षिप्ता गजेन्द्रकृत्ति चलन, बहु— । चल उत्क्षिप्तगजेन्द्रकृत्ति सुपसुपा । निष । Qual मघवा । For उपमितकर्मधा —see "उपमित व्याघ्रा—", App The गजेन्द्रकृत्ति is the hide of गजासुर whom Siva had slain It is worn by him as a wrap for the upper part of his body Hence it could easily become उत्क्षिप्त । When going in for a dance Siva is particularly eager to have his wrap *wet with blood* Comp "पदाघातैर्भवतकव सन्ध्या नाभिन्यैव मात्य तैश प्रतिनवजवापुष्परक्तं दधानः । नृत्यारम्भे हर पशुपतेरार्द्र नागाजिनेच्छां शान्तोद्वेगस्तिमितनयनं दृष्टभक्तिर्भवान्या ।"—*Magha* On this Malli remarks—"गजासुरमन्तकमरं भगवान् महादेवस्तदीयमार्द्राजिनं भुज मण्डलेन बिभ्रत् ताण्डवं चकार इति प्रसिद्धिः" ।

7 स्फुटोपमम्—स्फुट clear उप+मा+अङ् भाव उपमा resemblance स्फुटा उपमा यस्य स्फुटोपम बहु— । तम् । Qual धाम् St 3

8 भूति &c —भूति ash सित white भूतिभिः सित इतत्— । तेन । Qual स्फुटा Comp "प्रकाशवता मधुरीयता"—*Raghu*

9 स्फुटा—शम्भु Siva सिन । सहार्थेयात इनः। Malli defends it by the rule "तुल्यार्थैरतुलोपमाभ्यां तृतीयान्यतरस्याम्"—In connection with words implying resemblance there is तृतीया optional except when तुला or उपमा is used Let us examine the rule a little closely Supposing this rule is omitted altogether what विभक्ति is available in connection with such words? We find no विभक्ति is enjoined except in the case of सदृश and सम which govern षष्ठी by implication (ज्ञापित) in the rule "सदृश सम तार्थकमविदितसंज्ञा" । Hence generally the case of such words is as yet unnoticed (अनुक्त) । But ... षष्ठी —

what is not noticed is शेष। Thus तुल्यार्थ words as a rule give शेष षष्ठी, the rule "तुल्यार्थैरतुलो—" provides for तृतीया *also* Cases not covered by this rule admit of षष्ठी *only*. So तुला and उपमा give षष्ठी and not तृतीया be the meaning सदृश or सादृश्य it does not matter Now Malli argues—तुला and उपमा in the rule are तुल्यार्थ, *i e*, सादृश्यार्थ and *as such* are excluded if they are सादृश्यार्थ the prohibition does not apply The rejoinder is obvious—when सादृश्यार्थे, they are no longer तुल्यार्थ ( *i e*, सदृशार्थ ) and cannot come under the rule to claim तृतीया, they are entitled to षष्ठी only So Malli's defence falls through

Nagesa thinks तुला and उपमा do not mean सदृश but सादृश्य only and by तुल्य in the rule he understands तुल्यत्व, *i e*, सादृश्य to keep up correspondence with तुला and उपमा। According to this view also उपमा here meaning सादृश्य cannot give तृतीया because it comes under the prohibition अतुलोपमाभ्याम्। Hence we have taken शम्भुना as सदृशार्थे योगे इया।

Malli also supposes that स्फटोपम शम्भुना is equivalent to स्फुटशम्भूपमम् *i e*, शम्भु should have entered into the compound, but defends its separate existence by the dictum "सापेक्षत्वेऽपि गमकत्वात् समास"। This remark seems to be an interpolation शम्भु here stands qualified by the epithets भूतिसितन &c., and the Bhashya says what is qualified cannot enter into a compound ऋद्धस्य राज्ञ पुरुष will not give ऋद्धराजपुरुष। "सविशेषणानां वृत्तिर्न वृत्तस्य वा विशेषणम"—*Bhashya* So स्फुटोपमं भूतिसितेन शम्भुना is not the same as स्फुटशम्भूपम भूतिसितन। The remark could not have been made by Malli. It is an interpolation

10 *Voice*— पाण्डुर स्फुटोपम ( अभी अदर्शि )।

5 *The sage appeared like Himalaya*

दधानमम्भोरुहकेशरद्युतीर्जटाः शरच्चन्द्रमरीचिरोचिषम्।
विपाकपिङ्गास्तुहिनस्थलीरुहो धराधरेन्द्रं व्रततीततीरिव ॥ ५ ॥

*Prak*—धराधरेन्द्रमिव अमुम अदर्शि [ He saw him appearing like the Himalaya ] How so ?—विपाकपिङ्गाः व्रततीततीः दधान धराधरेन्द्र

मिव [ He looked like the Himalaya bearing heaps of yellow-hued decaying creepers ] Where is the resemblance ?—अम्भोरुहकेसरद्युती जटा दधानम् अमुम् [ He wore matted locks that were yellow like the filaments of a lotus which looked like withered creepers on the Himalaya ] But what was his complexion ?—शरच्चन्द्रमरीचिरोचिषम् अमुम् [ He was white like the beams of the autumnal moon ] Well then he cannot compare with the Himalaya which is dark—तुहिनस्थलीरुह व्रततीततीः दधानं धराधरेन्द्रम् [That is true if you look at the Himalaya in its lower altitudes, but go higher to the region of perpetual snow and imagine a spot there covered with creepers at the stage of decay and you will be struck with the resemblance ] 5

*Prose*—अम्भोरुहकेसरद्युती जटा दधानं शरच्चन्द्रमरीचिरोचिषं विपाकपिङ्गाः तुहिनस्थलीरुहः व्रततीततीः दधानं धराधरेन्द्रम् इव ( अमुम् अपश्यत् ) ॥ ५ ॥

*Eng*—Him, having the glow of the beams of the autumnal moon and wearing matted locks of the lustre of lotus filaments like the lord of hills carrying masses of creepers growing on snow fields and yellow with age 5

*Beng*—[illegible]

*Expl*—In person white like the beams of the autumnal moon, he wearing matted locks that are yellow like the filaments of the lotus, looked like the Himalaya bearing yellow heaps of decayed creepers in the region of perpetual snow 5

*Malli*—दधानमिति । [illegible] ॥ ५ ॥

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## Notes on Malli

1 कान्ति । ० तुहिन &c — This is indicated by तुहिनस्थली, also by the fact that Narada has been compared with it (*Charcha*)

*Sara*—धवलकान्तेनारदस्य शिरसि पिङ्गला जटा । तेनासौ अधिगतकाया तुषारधवलायां स्थल्यां पुष्पाभि पिङ्गलाभिर्लताभि हिमगिरिरिव प्रथम ॥ ५ ॥

## CHARCHA

1. दधानम्—धा+शानच् कर्त्तरि दधान carrying तम् । धारयमाणम् । Qual भमुम् Sl 3

2 अम्भोरुह &c —अम्भस् water केशर filaments द्युत्+क्विप् भावे करणे वा द्युति lustre अम्भसि रोहति इति अम्भस्+रुह+क कर्त्तरि अम्भोरुहम् lotus उपपदतत— । तस्य केशरा ६तत— । तेषां द्युति ६तत— । अम्भोरुहकेशरद्युतिरिव द्युति आसाम् अम्भोरुहकेशरद्युतय बह—by the Varttika "सप्तम्युपमानपूर्वपदस्योत्तरपदलोपश्च वक्तव्य" thus the उत्तरपद *e g* द्युति in केशरद्युति elides in final समास । ता । Qual जटा ।

3 शरदिन्दु &c —शरत् autumn चन्द्र moon here full moon, मरीचि ray रोचिस् lustre शरद चन्द्र ६तत— । तस्य मरीचि ६तत— । तस्य तस्य वा रोचि शरच्चन्द्रमरीचिरोचि, ६तत— । तदिव रोचि यस्य शरच्चन्द्रमरीचिरोचि बह । तम् । Qual भमुम् Sl 3 The "बह—is by "सप्तम्युपमान—" as above Malli expounds in a slightly different manner His उपमान is शरच्चन्द्रमरीचि with which he compares the रोचिस् of the sage His शरच्चन्द्रमरीचिरिव is a compound with इव for the उत्तरपद । This उत्तरपद is dropped by the Varttika "सप्तम्युपमान—" । This is more logical than our exposition which is the current exposition

4 विपाक &c —वि+पच+घञ्भाव विपाक maturity पिङ्ग yellow विपाकेन पिङ्गा, ३तत— । ता । Qual प्रततीतती । Comp —"अभी पृथुलम्बतत पिङ्गता गता विपाकेन फलस्य शालय ।"—*Bharavi*

5 तुहिन &c —तुहिन snow स्था+ङीष् स्त्रियाम् स्थली a natural site अकृत्रमा भूमि । तुहिनस्य स्थली, ६तत— । तस्यां राजति इति तुहिनस्थली

तुहिनस्थलीरुह्, उपपदतत्— । ता । Qual. ... ne तुहिनस्थलीरुट्—रुही—रुह । —रुहम्—रुही—रुह । ...

धरा ... —धृ+अच् कर्तरि स्त्रियाम् धरा earth. धराया धरा ... of the earth, i e, mountains (तत्— । Comp ... नरम् इन्द्र नरवरा राजा धराधरेन्द्र the king of mountains ... the Himalaya, (तत्— । तम् । कर्म of ददर्श, Sl 3 ... reasons why धराधरेन्द्र is हिमालय,—(a) Because of the ... of snow fields—snow is not seen in other mountains, (b) ... is compared to it It is not clear what he means ... perhaps the idea is that no mountain except the Himalaya is holy enough for the purpose But why all this trouble ? Himalaya was actually the crowned king of mountains Comp "अस्त्युत्तरस्यां दिशि देवतात्मा हिमालयो नाम नगाधिराजः । पूर्वापरौ तोयनिधी वगाह्य स्थितः पृथिव्या इव मानदण्डः ॥"—*Kumara I.*

- व्रतती &c—व्रतती creeper तन्+क्तिन् भावे तति array व्रततीनां ततय (तत— । ता । कर्म of the क्रिया in दधानम् । Here व्रततीनां ततय =तता व्रतत by the maxim—...

3 *Voice*— दधत न ... दधान धराधरेन्द्र ( ... )।

*6 He also imitates Balarama*

पिशङ्गमौञ्जीयुजमर्जुनच्छविं वसानमेणाजिनमञ्जनद्युति ।
सुवर्णसूत्राकलिताधराम्बरां विडम्बयन्तं शितिवाससस्तनुम् ॥६॥

*Trans* —शितिवाससस्तनुं विडम्बयन्तम् मुनिम् ददर्श [ He saw the sage imitating the person of the dark robed Balarama ] How so ? —अर्जुनच्छविम् मुनिम् [The sage was white coloured like Balarama]. Balarama wore a blue garment——अञ्जनद्युति एणाजिनं वसानम् मुनिम् [ The sages garment was a dark deer skin] What was the sages waist band ?—पिशङ्गमौञ्जीयुजम् मुनिम् [ i e band was of *Munja* grass dried yellow ] And of Balarama ?—सुवर्णसूत्राकलिताधराम्बराम् तनुम् [ Balaramas lower garment was held fast by a string of gold furnishing another point of resemblance ] 6.

*Prose*—पिशङ्गमौञ्जीयुजम् अर्जुनच्छविम् अञ्जनत्विषा एणाजिनेन वसानं सुवर्णसूत्राकलिताधराम्बरं सितिवाससः तनुं विडम्बयन्तम् ( अमुम् अबोधि ) ॥ ६ ॥

*Eng*—Him white of complexion with a yellow belt of *Munja* grass and wearing a deer skin of the lustre of collyrium, thus imitating the person of Balarama with the lower garment fastened with strings of gold 6

*Beng*—মুনির দেহ শুভ্র পরিধানে কৃষ্ণসারের চর্ম ও উপরে মুঞ্জতৃণের পিঙ্গল কটিসূত্রে আবদ্ধ। তাই তাঁহাকে নীলাম্বরের (বলরামের) সুবর্ণসূত্রে কৃষ্ণবর্ণ নীল অধোবাসে আচ্ছাদিত দেহের ন্যায় দেখাইতেছিল। ৬

*Expl*—In his white body and yellow girdled sk n of black antelope the sage imitated the person of Balarama with the sable robe fastened with a chain of gold 6

*Malli*—पिशङ्गेति। पुनः कीदृशम् ? मुञ्जस्तृणविशेषः। तन्मयी मेखला मौञ्जी। पिशङ्ग्या[1] मौञ्ज्या युज्यते इति 'पिशङ्गमौञ्जीयुक्'। तम् [ "सत्सूद्विष—" इत्यादिना क्विप्। "स्त्रियाः पुंवत्—" इति पिशङ्गशब्दस्य ( ? पिशङ्गीशब्दस्य ) पुंवद्भावः ] अर्जुनच्छविं धवलकान्तिम् [ "वलक्षो धवलोऽर्जुनः" इत्यमरः ] 'अञ्जनद्युतिम्' अञ्जनवर्णम् 'एणाजिनं कृष्णमृगचर्म 'वसानम्' आच्छादयन्तम् [ वस आच्छादने इति धातोः शानच् ] 'सुवर्णसूत्रेण कनकमेखलया 'आकलितं' बद्धम् 'अधराम्बरम्' अन्तरीयकं[2] यस्याः ताम् 'सितिवाससः' नीलाम्बरस्य रामस्य 'तनुं विडम्बयन्तम् अनुकुर्वाणमित्यर्थः [ आर्थी ह्युपमा[3] ] ॥ ६ ॥

## Notes on Malli

1 पिङ्गलवर्णया। 2 अधोवासः। 3 This is an उपमा of the आर्थी class (in which the comparison is inferred from the sense)

*Sara*—तदा बलदेवस्य सितेन देहेन सिताङ्गस्य नारदस्य समता दृष्टा। एकत्र नीलाम्बरं कनकमेखलयान्वितम् अन्यत्र च कृष्णमृगचर्म पिङ्गलया मौञ्ज्या बद्धम् ॥६॥

## CHARCHA

1 पिशङ्ग &c.—पिशङ्ग reddish brown twany, मुञ्ज a sort of grass तस्य विकारः इति मुञ्ज+अण् स्त्रियाम् मौञ्जी made of the *munja*

grass T ş s a girdle worn at the time of investiture with the c d th ead The ceremony is known as मौञ्जीबन्धनम्। मिशङ्ग मौञ्जी मिशङ्गमौञ्जी कमधा— । तया युक्यते इति पिशङ्गमौञ्जी+युज+क्विप् कर्मणि पिशङ्गमौञ्जीयुक् endowed with a brown girdle of munja grass, उपपदतत्— तम्। Qual चमूम्, Sl 3 Mallis rules are—(a) "स्त्रियाः पुंवद्भाषितपुंस्कादनूङ् समानाधिकरणे स्त्रियामपूरणीप्रियादिषु"— fr att takes the masculine form when it qualifies an उत्तरपद in the fem n ne wh ch is not पूरणप्रत्ययान्त or of the प्रियादि class (b) "सत्सूद्विषद्रुहदुहयुजविदभिदच्छिदजिनीराजामुपसर्गेऽपि क्विप्"।

2 चन्द्र &c—चन्द्र white छवि complexion चन्द्रेव छवि यस्य सः— तम्। Qual चमूम् Sl 3

3 वसानम्—वस+शानच् कर्तरि wearing, तम्। Qual, चमूम्, Sl 3

4 एण &c—एण deer अजिन skin एणस्य अजिनम्, ष्तत्— । तत् कर्म f the क्रिया in वसानम्। "कर्तोकर्म्यय—" इति षष्ठीनिषेध (App ) This was his lower garment, the upper garment being a चन्द्रवर्ण (Sl 4)

5 चन्द्र &c—चन्द्र collyrium द्युति lustre (Sl 5) चन्द्रस्य द्युति, षतत्— । चन्द्रद्युतिरिव द्युतिर्यस्य, बहु— । तम्। Qual, पक्षाजिनम्। The बहु—is by "सप्तम्युपमान—" (Sl 5 and App)

6 सुवर्ण &c—सुवर्ण gold सूत्र thread आ+कल+णिच् णार्थे +क्त कर्मणि आकलित worked अधर lower, अम्बर garment अधरम् अम्बरम् अधराम्बरम् lower garment, षतत्— । सुवर्णस्य सूत्रम् or सुवर्णविकार सूत्रम् सुवर्णसूत्रम्, षतत्— or कर्मधा—। तेन आकलितम्, ततत्— । सुवर्णसूत्राकलितम् अधराम्बरम् यस्य, बहु— । ताम्। Qual तनुम्।

7 विडम्बयन्तम्—वि+डम्ब+णिच् स्वार्थे+शतृ कर्तरि विडम्बयत् imitating, तम्। Qual चमूम्, Sl 3

8 सितवाससः—सित means white, black, here black सितौ बद्धश्यामौ" इत्यमरः। वासस् garment सितं वासः यस्य बहु— । तस्य। हिं वको। Refers to बलराम who donned dark garments.

9 तनुम्—तनु person तनुम्। Here नारद is compared to तनु, but from the points of resemblance noted in the verse the natural conclus on seems to be that the sage resembled Bala rāma himse f, yet the poet says he resembled the latter's तनु

only for reasons d fficult to guess तन् again is in the *feminine* which too is a blemish in the उपमा । Was it metrical d fficulties that led the poet to adopt this s range course ?

10 *Voice*— युक्, इति वमान विडम्बयन (यमौ चकाधि)।

7 *Narada compared to white autumn cloud*

**विहङ्गराजाङ्गरुहैरिवायतैर्हिरण्मयोर्वीरुहवल्लितन्तुभिः ।**
**कृतोपवीतं हिमशुभ्रमुच्चकैर्घनं घनान्ते तडितां गुणैरिव ॥ ७ ॥**

*Prak*—हिमशुभ्रम् चमुम् चकाधि [ The sage looked white like snow ] We are sick of l sten ng to your tales of his white colour—घनान्त उच्चकै घनम् इव चमुम् [ He saw him like a big white cloud in Autumn ] Well what then ?—तडिता गुणै कृतोपवीत घनमिव चमुम् [ Like a cloud enc rcled by streaks of l ghtning ] How so ?—हिरण्मयोर्वीरुहवल्लितन्तुभि कृतोपवीतम चमुम् [ His sacred thread was made of fibres of creepers that grow on a golden soil and consequently were themselves golden too ] You want pretty long fibres for the sacrificial thread—विहङ्गराजाङ्गरुहैरिव आयतै तन्तुभि [ The fibres were long and looked like the feathers (ha r ?) of Garuda which are golden ] 7

*Prose*—विहङ्गराजाङ्गरुहैरिव आयतै हिरण्मयोर्वीरुहवल्लितन्तुभि कृतोपवीत हिमशुभ्रं घनान्ते तडिता गुणै ( उपवीतम् ) उच्चकै घनमिव (चमुम् चकोधि) ॥७॥

*Eng*—Him snow white, with the sacred thread made of tendrils of creepers growing on golden soil and long l ke the fathers (ha r ?) of the king of birds and thus like a high cloud in autumn with a circu t made by streaks of l ghtning 7

*Beng*—স্বর্ণ ভূমিত জাত লতাতন্তু গরুড়ের (কেশের?) মত দীর্ঘ হরিণ্ময় যজ্ঞসূত্র উপবীত শোভিত তুষারের ন্যায় শুভ্র শরদের বিদ্যুদ্গুণে শোভমান তুঙ্গ একখানি শরতের মেঘের ন্যায় দেখাইতে লাগল । ৭ ।

*Expl*—Narada was white in the body and h s sacred thread was of gold He thus looked like a b g autumn-cloud with a streak of l ghtning flashing right across it 7

*N B*—In autumn the clouds are almost devo d of water

[illegible] the play of lightning in them is a very very rare phenomenon [illegible] the last of it

[illegible] विहङ्गराजाङ्गरुहैरिव गरुत्मत्पक्षैरिव 'आयते' दीर्घैः [illegible] हिरण्मयी [ "दाण्डिनायन—" इत्यादिना मयटि यलोपनिपातः[1] ] [illegible] कन् [ इगुपधलक्षणः कप्रत्ययः[2] ] तासां 'तनुभिः'। [illegible] उपादानगुणात् हिरण्मये[3]। 'तडित्वतीं' शोभां कश्चिदपूर्वं [illegible] अतएव घनान्ते शरदि 'तडितां गुणैः' उपलक्षितम् [ "तडित् सौदामनी विद्युत्" इत्यमरः ] उच्चैरिव 'उपर्के' उन्नत 'घनं' मेघम् 'इव' स्थितम् ॥ ७ ॥

## Notes on Malli

1 When मयट् is attached य disappears by निपातन in the rule "दाण्डिनायन—" (*Charcha*) 2. The affix is क guided by an इक् as उपधा (*Charcha*). 3 Like them (i e, like the feathers of Garuda) slender in body and golden by virtue of the materials.

*Sira*—शितांशौ शारदः सुवर्णमयीभिः लताभिः तडित्वतीं तडिद्वल्लिविशिष्टं महागिरिं कश्चित् प्रत्यग्रो दिदृक्षे ॥ ७ ॥

## CHARCHA

1. विहङ्ग &c—विहायस् sky विहायसा गच्छन्ति इति विहायस्+गम+खच् कर्तरि विहङ्ग or विहङ्गम birds, उपपदसमास—। अङ्गेषु रोहन्ति इति अङ्ग+रुह+क कर्तरि अङ्गरुह feathers, उपपदसमास—। विहङ्गानां राजा विहङ्गराजन्+टच् समासान्त विहङ्गराज the king of birds, i. e., Garuda, तत्पु—। तस्य अङ्गरुहाः, तत्पु—। तैः। करण of the क्रिया in इत (of तडित्वतीम्)। Here विहायस् becomes विह in connection with खच् by the vartika "विहायसो विह," and गम् drops म् optionally by "खच्च डिद्वा वक्तव्यः"। विहङ्ग is with ड and the Vartika "डे च विहायसो विहादेशो वक्तव्यः"। The समासान्त affix टच् is guided by the rule "राजाहःसखिभ्यष्टच्"—राजन् etc. being final in a तत्पुरुष। The rule for क is "इगुपधज्ञाप्रीकिरः कः" रुह् is इगुपध, i e, has an इक् (इ, उ, ऋ or ऌ) for its penultimate The resemblance lies in

length and also in the material which is gold in both cases. *Hair* in a *bird* is difficult to conceive and feather again is not easy to twist into threads

2 हिरण्मय &c —हिरण्य gold तस्य विकार इति हिरण्य+मयट् स्त्रियां हिरण्मयी golden उर्वी earth वल्लि creeper वल्ली is also correct तन्तु tendril हिरण्मयी उर्वी हिरण्मयोर्वी golden soil कर्मधा—। तस्यां रोहन्ति इति हिरण्मयोर्वी+रुह्+क कर्तरि स्त्रियाम् हिरण्मयोर्वीरुहा उपपद तत्—। ताहृग्य वल्लय कर्मधा— तासां तन्तव, इतत्—। तै। करण of कृत। Here Malli thinks that the creepers are golden because growing on a soil of gold ( उपादान &c ) Malli s rule for यलोप in हिरण्मय is "दाण्डिनायन हास्तिनायन आथर्वणिक जैह्माशिनेय वाशिनायनि भ्रौण हत्य धैवत्य सारव एक्ष्वाक मैत्रेय हिरण्मयानि"।

3 कृत &c —उप+वि+इ+क्त कर्तरि उपवीत that which has gone round keeping close to the body i e the sacrificial thread कृतम् उपवीतम् यस्य बव—। तम्। Qual चमुम् Sl 3 ( Malli ) Or qual both चमुम् and घनम्। Malli has शोभार्थम्। But शोभा in a sage of Narada s standing sounds curious

4 हिम &c.—हिम snow हिममिव शुभ्र हिमशुभ्र उपमानकर्मधा—। तम्। Qual चमुम् Sl 3 ( Malli ) Or qual both चमुम् and घनम्।

5 उच्चकै —उच्चैस् high an अव्यय। उच्चैरेव इति उच्चस+अकच् स्वार्थे। तम्। Qual घनम्। The resultant word here is also an अव्यय because अकच् comes just before the टि portion ( ऐः ) of उच्चैस् by the rule "अव्ययसर्वनाम्नाम् अकच् प्राक् टे"। Thus उच्च+अकच्+एस्=उच्चकै in which the अकच् ( i e अकच् ) acts like an आगम and therefore does not alter the character of the stem

6 घनम्—ऋभ of चकेधि Sl 3

7 घनान्त—घन cloud By लक्षणा ( transference of epithets ) this means the season for clouds i e वर्षा। घनस्य अन्त घनान्त end of the rains, i e शरत् इतत्—। तस्मिन्। We may also say घनानाम् अन्त disappearance of clouds इतत्—। स अस्ति अस्मिन् इति घनान्त+अच मत्वर्थे घनान्त the time when rains cease autumn

8 गुणै —गुण string है। Malli has उपमायां इवा। This

would mean that clouds are indicated ( मघव ) by तडित्, i. e., a white mass seen in the sky is known as a piece of cloud by the flash of lightning. This is unusual. It is better to construe तडिता सह कृतोपवीत घनमिव।

9 i. e.— कृतोपवीत हिमशुभ्र ( उपलक्षित ) घन ( वमौ यथावि )।

10 Remark—The description closely follows Kirat III where Vyasa black in colour but wearing brown hair is compared to a black cloud having lightning within.

*8 Narada taken like Indra's Airavata*

निसर्गचित्रोज्ज्वलसूक्ष्मपक्ष्मणा लसद्बिसच्छेदसिताङ्गसङ्गिना ।
चकासतं चारुचमूरुचर्मणा कुथेन नागेन्द्रमिवेन्द्रवाहनम् ॥ ८ ॥

*Prak*—इन्द्रवाहनं नागेन्द्रमिव अमुम् अबोधि [ He appeared to him like Indra's tusker Airavata ]. How so?—चारुचमूरुचर्मणा चकासतम् अमुम् [ He was wrapped in a fine skin of the Chamuru deer ]. Where is the resemblance?—कुथेन चकासतं नागेन्द्रमिव [ Airavata in his rich coverlet bore the same appearance as the sage with his Chamuru skin on ]. But Airavata is white in the body—लसद्बिसच्छेदसिताङ्गसङ्गिना चमूरुचर्मणा [ In person the sage was white like a lotus fibre, and with the deer skin on he looked like Airavata in his rich coverlet ]. But the coverlet was worked in a beautiful patern—निसर्गचित्रोज्ज्वलसूक्ष्मपक्ष्मणा चमूरुचर्मणा [ The deer skin was naturally spotted and the hair on it was exquititely fine ]. 8

*Prose*—निसर्गचित्रोज्ज्वलसूक्ष्मपक्ष्मणा लसद्बिसच्छेदसिताङ्गसङ्गिना चारुचमूरुचर्मणा कुथेन इन्द्रवाहनं नागेन्द्रमिव चकासतम् ( अमुम् अबोधि ) ॥ ८ ॥

*Eng*—Him, like Indra's mount the prince of tuskers in his housings, showing off in a beautiful skin of the Chamuru deer with naturally spotted fine bright hair and clinging to his person that was white like a lustrous bit of lotus fibre. 8.

*Beng*—[illegible]

*Expl.*—A naturally spotted Chamuru skin with a fine glossy coat was on the sage's back. With this he appeared like Indra's white elephant Airavata in his gorgeous trappings. See *Prak.*

*Malli.*—निसर्गेति । पुनः ? 'निसर्गात्' स्वभावादेव 'चित्राणि' शबलानि 'उज्ज्वलानि' भास्वराणि 'सूक्ष्माणि पक्ष्माणि' लोमानि यस्य तेन 'लसन्' यो 'विसच्छेदः' मृणालखण्डः [ "छेदः खण्डोऽस्त्रियाम्" इति विकाण्डशेषः ] तद्वत् 'सिते अङ्गे' वपुषि 'सङ्गिना' सक्तेन 'चारुणा' मनोहरेण 'चमूरुचर्मणा' मृगत्वचा 'कुथेन' पृष्ठास्तरणेन [ "प्रवेण्यास्तरणं वर्णः परिस्तोमः कुथो द्वयोः" इत्यमरः ] 'इन्द्रवाहनं नागेन्द्रम्' ऐरावतम् 'इव चकासतं' शोभमानम् [ इन्द्रस्य वाहनम् इति स्वस्वामिभावमात्रस्य विवक्षितत्वात् "वाहनमाहितात्" इति न णत्वम् । यथाह वामनः—"नैन्द्रवाहनशब्देणत्वम् । आहितत्वस्य अविवक्षितत्वात्" इति[1] । चकासते, शतरि "नाभ्यस्ताच्छतुः" इति नुमभावः । "जक्षित्यादयः षट्" इत्यभ्यस्तसंज्ञा[2] ] ॥ ८ ॥

## Notes on Malli.

1. इन्द्रस्य &c.—We do not get णत्व by the rule "वाहन—" (*Char.*) because इन्द्रस्य वाहनम् here merely states the relation of the possessor and the possessed. So says Vamana—"There is no णत्व in इन्द्रवाहन because it is not meant to say that Indra is at the time on its back. 2. शतृ coming after चकास, there is no नुम् owing to the prohibition "नाभ्यस्ताच्छतुः" (*Char.*). चकास is designated अभ्यस्त by the rule "जक्षित्यादयः षट्" ।

*Sara*—तस्य सिते पूर्वकाये चित्रैरुज्ज्वलैस्तनुभिश्च लोमभिः शोभमानं चमूरुचर्म आसीत् । तेन चासौ विचित्रेण आस्तरणेन भूषितपृष्ठः धवलाङ्गो गजराज ऐरावत इव शुशुभे ॥ ८ ॥

## CHARCHA

1. निसर्ग &c.—नितरां सृज्यते अनेन इति नि+सृज+घञ् करणे निसर्गः nature. चित्र spotted, parti-coloured. उद्+ज्वल+अच् कर्तरि उज्ज्वल bright, glossy. सूक्ष्म fine. पक्ष्मन् hair. चित्राणि उज्ज्वलानि

स्फुरन्ति पक्ष्माणि यस्य भवन्ति वा विलोलपक्ष्मनूरूपमम्, बहु— । विलोलैव विलोलपक्ष्मपक्ष तत— । तत । Qual चारुचमूरुचर्मणा । The बहु—with four c n [illegible] ct s here is quite legitimate, the rule being "अनेकमन्यपदार्थे" [illegible] h अनेक may mean any number more than one.

2 लसत् &c —लस + शतृ कर्तरि लसत् bright, lustrous विस lotu [illegible] ho t छिद + घञ् कर्मणि छेद piece. बिसस्य छेदः बिसच्छेद a bit [illegible] f o us shoot लसत् बिसच्छेद लसद्बिसच्छेदः, कर्मधा— । स इव सितम्, उपमानकर्मधा— । लाङ्गलम् अङ्गम्, कर्मधा— । तत् लजते इति लसद्बिसच्छेदसिताङ्ग + सञ्ज + णिनि कर्तरि साधुकारिणि तच्छीले वा लसद्बिसच्छेदसिताङ्गसङ्गि, उपपदतत्— [illegible] तत । Qua चारुचमूरुचर्मणा ।

3 चकासतम्—चकास to shine (अदादि) + शतृ चकासत् appearing. तम् Qual चमूम्, sl 3 Here we do not get चकासन्तम् because चकास is regarded as an अभ्यस्त by the rule "जक्षित्यादयः षट्"—जक्ष and the six roots that follow it are also called अभ्यस्त । These are जक्ष, जागृ, दरिद्रा, चकास, शास, दीधी, वेवी । Next by the rule "नाभ्यस्ताच्छतुः" नुम् is prohibited after अभ्यस्त roots ending in शतृ । Hence decline चकासत् चकासतौ चकासतः । चकासतम् &c.

4 चारु &c —चमूरु is a species of deer. It is different from चमर which gives us the चामर । Amara mentions twelve species thus —"कदली कन्दली चीनश्चमूरुप्रियकावपि । रौहिताश्चमरी मृगाः" which shows the difference चमूरोश्चर्म, ष्तत्— । चारु चमूरुचर्म, कर्मधा— । तेन । ईतो दृशा ।

5 कुदेन—ईर्ते दृशा ।

6. नागेन्द्रम्—Expound like नगेन्द्र, sl. 4. कर्म of अधिरोहि, sl 3. Refers to the ऐरावत । The elephant is white

7. इन्द्र &c —वाहनेन चरेन अधिरोहि [illegible] इति वह + णिच् ल्युट् करणे अधिरोहण वा वाहनम् mount. Or वाहनो प्रयवाहिन्ति कुर्वन्ति इति वाह + ल्युट् कर्तरि बाहुलकात् । इन्द्रस्य वाहनम् ष्तत्— । तम् । Qual. नागेन्द्रम् । Here ण was expected in वाहन by the rule "वाहनमाहितात्"—वाहन takes ण if the cause be in a पूर्वपद that indicates the rider इन्द्र is the rider of ऐरावत and contains र which is a cause for the change. Why not then इन्द्रवाहण here with the cerebral ण ? The answer is, इन्द्र was not actually आहित on the back of the

elephant, *i e*, the meaning is 'the mount of Indra' and not 'the mount with Indra on its back' Hence the rule does not apply

8 *Voice*— वाहन नागेन्द्र इव चकासत् (असौ अबोधि)।

*Narada described*

अजस्रमास्फालितवल्लकीगुणक्षतोज्ज्वलाङ्गुष्ठनखांशुभिन्नया ।
पुरः प्रवालैरिव पूरितार्द्धया विभान्तमच्छस्फटिकाक्षमालया ॥९॥

*Prat*—अच्छस्फटिकाक्षमालया विभान्तम् अमुम् अबोधि [He saw the sage with a string of beads of clear crystal] What sort of a string?—प्रवालैः पुरः पूरितार्द्धया इव मालया [It seemed as if the beads were coral in the fore half] How so?—अजस्रम् आस्फालितवल्लकीगुणक्षतोज्ज्वलाङ्गुष्ठनखांशुभिन्नया मालया [The lyre was his favourite instrument. He had frequent occasion in the day to test its tune and try the strings with his thumb-nail Thus, through constant friction the nail had become beautifully bright Now, the natural hue of the nail was red Hence while counting the rosary, the beads drawn in by the first joint of the thumb were tinged red in front *i e* in the half nearest the thumb-nail, and looked as if they were half coral and half crystal] 9

*Prose*—अजस्रम् आस्फालितवल्लकीगुणक्षतोज्ज्वलाङ्गुष्ठनखांशुभिन्नया पुरः प्रवालैः पूरितार्द्धया इव अच्छस्फटिकाक्षमालया विभान्तम् (अमुम् अबोधि)। ९।

*Eng*—Him, appearing with a rosary of clear crystal (the beads of which were) as if inlaid with coral in the half in front being tinged by the glow of the thumb-nail that was brightened by the friction of the strings of the lyre that were struck with it incessantly 9

*Beng*—দেখিলেন মুনির হস্তে স্বচ্ছস্ফটিকের জপমালা রহিয়াছে। কিন্তু মুনি সর্ব্বদাই বীণার তন্ত্রী আঘাত করেন বলিয়া অঙ্গুষ্ঠনখ উজ্জ্বল হইয়াছে এবং তাহার প্রভায় মালার অগ্রভাগ রঞ্জিত হওয়ায় বোধ হইতেছে যেন মালার অর্দ্ধেক প্রবালে পূরিত হইয়া রহিয়াছে। ৯।

*Expl*.—See *Prak* from "The lyre" to "half crystal". 9

*Malli*.—अजस्रमिति। पुनः पुनः 'अजस्रं' प्रायुक्तं 'आस्फालिता' ताडिता। सौष्ठवपरीक्षार्थं वक्राङ्गुष्ठेन तन्त्रीताडनं प्रसिद्धम्¹। तेषां 'वल्लकीगुणानां' वीणातन्त्रीणां 'क्षतेन' मुहुर्घट्टनेन उज्ज्वलं अङ्गुष्ठनखांशुभिः भिन्नया मिश्रया तद्रागरक्तया इत्यर्थः अतएव 'पुरः' पुरोभागे प्रवालैः विद्रुमैः ["अथ विद्रुमः पुंसि प्रवालं पुनपुंसकम्" इत्यमरः] 'पूरितार्धया' इव स्थितया 'अच्छस्फटिकाक्षमालया' स्वच्छस्फटिकानां मालया जपमालया इत्यर्थः² ["अच्छो भल्लूके स्फटिके, अमलेऽभिमुखेऽव्ययम्" हेमचन्द्रः]। तथाप्रसिद्धस्फटिकग्रहणात् मोक्षार्थित्वं व्यज्यते। "स्फटिको मोक्षदः परम्" इति मोक्षार्थिनां स्फटिकाक्षमालाभिधानात्³] 'विभान्तं' भासमानम् [भातेः शतृप्रत्ययः]। अत्र "नखांशुभिन्नया" इति स्वगुणत्यागेन अन्यगुणस्वीकारलक्षणस्तद्गुणालङ्कारः⁴ "उक्तं (? उक्तञ्च) तद्गुणः स्वगुणत्यागात्" इति⁵] ॥ ९ ॥

## Notes on Malli

1 सौष्ठव &c.—Striking the strings with the bent thumb to test their suitability is well known. 2 अच्छ means भल्लूक (bear), स्फटिक (crystal), अमल (clear) and when meaning अभिमुख it is an अव्यय। 3 तथा etc.—The longing of the sage for salvation, is disclosed by the mention of स्फटिक, which is known as such (conferring salvation) from the prescription of rosaries of crystal beads, for those who seek salvation, by texts like "glass is the best procurer of salvation". 4 अत्र &c.—Here the अलङ्कार is तद्गुण of which the indication is the acceptance of another's characteristics at the sacrifice of one's own. It is said—"तद्गुण arises from a renunciation of one's own characteristics".

*Sara*.—इतो रम्यस्फटिकाक्षमाला आसीत्। यस्याः तन्त्रीताडनात् उज्ज्वलाङ्गुष्ठनखस्य रश्मिभिः पूर्वार्धं रक्तं अतः विद्रुमैः पूर्णा इव दृश्यते ॥ ९ ॥

## CHARCHA

1 अजस्रम्—न जस्यति मुच्यते इति नञ्+जस्+र कर्मणि अजस्रम्

ceaseless तत् यथा तथा अजस्रम ceaselessly, hence, frequently. Qual the क्रिया in आस्फालित। Here the समास is of सुप् in नञ् with the root जस् मोक्षणे। धातुना समास। Comp "सुपा सुपा तिङा नाम्ना धातुनाऽथ तिङा तिङा। सुबन्तेनेति च प्रोक्तः समासः षड्विधो बुधैः॥" The rule is "नमि कम्पि स्मि अजस कम हिंस दीपो रः"।

2. आस्फालित &c —आ+स्फाल+णिच्+क्त कर्मणि आस्फालित struck वल्लकी lyre. गुण string व्रण+क्त भावे व्रण (sore) friction अङ्ग hand, अङ्गे तिष्ठति प्राधान्येन इति अङ्ग+स्था+क कर्तरि अङ्गुष्ठ thumb उपपदतत—। न खम् आकाशमस्य इति नख, बहु—(नञ् प्रकृत्या)। मणि glow भिद्+क्त कर्मणि भिन्न blended वल्लक्या गुणा वल्लकीगुणा the strings of the lyre, ६तत्—। अङ्गुष्ठस्य नख अङ्गुष्ठनख the thumb-nail, ६तत्—। आस्फालिता वल्लकीगुणा the strings of the lyre that are struck, कर्मधा—। तेषां व्रणम्, ६तत—। तेन उज्ज्वल, ३तत्—। आस्फालित-वल्लकीगुणव्रणोज्ज्वल अङ्गुष्ठनख, कर्मधा—। तस्य मयूख, ६तत्—। तै भिन्ना, ३तत्—। तया। Qual अच्छस्फटिकाक्षमालया। Malli expounds slightly differently For अङ्गुष्ठनख &c —cp "अङ्गुष्ठनखप्रभाभिः"।

3 पुरः—पूर्वस्मिन् देशे इति पूर्व+ङि (ङसी)+असि स्वार्थे in the fore part, i e the part nearest the thumb (that is the front of the bead because the motion is towards the thumb). अव्यय। असि ङसी or better सम्प्रसंस्य अन्तर्भतत्वात् प्रातिपदिकार्थे १मा।

4 प्रवालै —प्रवाल coral तैः। ३या करणे। These are red and the glow of the thumb nail is also red Amara reads प्रवाल।

5 पूरित &c —पूर+णिच्+क्त कर्मणि पूरित or पूर्ण filled पूरितम् अर्धम् अस्या, पूरितार्द्धा, बहु—। तया। Qual अच्छस्फटिकाक्षमालया।

6. विभान्तम्—वि+भा+शतृ विभान् shining २म्। Qual. अमुम्, sl. 3

7 अच्छ &c —अच्छ clear, स्फटिक crystal अक्ष originally meant रुद्राक्ष। But as these are used as beads of rosaries, it has come to mean any bead strung in a rosary अक्षाणां माला अक्षमाला rosary, जपमाला, ६तत्—। अच्छ स्फटिक clear crystal, कर्मधा—। अच्छस्फटिकस्य अक्षमाला, ६तत्—। तया। सहार्थे ३या।

8. *Voice*—. विभान् (अमौ भवोधि)।

*10 Narada was all attention on his lyre*

**रणद्भिराघट्टनया नभस्वतः पृथग्विभिन्नश्रुतिमण्डलैः स्वरैः ।**
**स्फुटीभवद्ग्रामविशेषमूर्च्छनामवेक्षमाणं महतीं मुहुर्मुहुः ॥१०॥**

*Prak*—मुहुर्मुहुः महतीम् अवेक्षमाणम् अमुम् अपश्यत् [ He saw the sage frequently turning towards his lyre, the *Mahati*, with great interest ] Why so ?—स्फुटीभवद्ग्रामविशेषमूर्च्छनाम् महतीमवेक्षमाणम् [ Every now and then he noticed that the rise and fall of a whole compass of notes became distinctly audible in the lyre and this excited his curiosity] Was he counting the beads and playing the lyre at the same time ?—नभस्वतः आघट्टनया पृथक् रणद्भिः स्वरैः स्फुटीभवद्ग्रामविशेषमूर्च्छनां महतीम् [ The wind owing to the sage's own speed rubbed with some force against the strings of the lyre and produced notes ] Was that enough to cause the music ?—विभिन्नश्रुतिमण्डलैः स्वरैः [ Each string produced a distinct note hence the music ] 10

*Prose*—नभस्वतः आघट्टनया पृथक् रणद्भिः विभिन्नश्रुतिमण्डलैः स्वरैः स्फुटीभवद्ग्रामविशेषमूर्च्छनां महतीं मुहुर्मुहुः अवेक्षमाणम् ( अमुम् अपश्यत् ) । १० ।

*Eng*—Him ever and anon regarding with interest his lyre, the Mahati, in which the rise and fall of a gamut was becoming manifest by means of notes resounding separately from friction with the wind, with the compass of *Srutis* rendered distinct. 10

*Beng*—[illegible]

*Expl*—The wind, through the sage's speed rubbed with some force against the strings of his lyre the Mahati, each string thus produced a distinct note Every now and then the rise and fall of a whole compass of notes became audible and the sage in curiosity turned towards the lyre with great interest. 10.

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*Malli*—रणद्भिरिति। पुनः 'नभस्वतः' वायोः 'आघट्टनया' आघातेन 'पृथक्' असङ्कीर्णं रणद्भिः ध्वनद्भिः अनुरणनोत्पाद्यमानैरित्यर्थः [ "रत्यारम्भ अनुरणनं स्वर इति लक्षणात्। तदुक्तं रत्नाकरे—"श्रुत्यनन्तरभावी यः स्निग्धोऽनुरणनात्मकः। स्वतो रञ्जयति श्रोतृचित्तं स स्वर उच्यते॥" इति। श्रुतिर्नाम स्वरारम्भकावयवशब्दविशेषः। तदुक्तम्—"प्रथमश्रवणाच्छब्दः श्रूयते ह्रस्वमात्रकः। सा श्रुतिः सम्परिज्ञेया स्वरावयवलक्षणा॥" इति[3] ]। 'विभिन्नानि' प्रतिनियतसंख्यया व्यवस्थितानि 'श्रुतीनां मण्डलानि' समूहा यस्मिंस्तं विभिन्नश्रुतिमण्डलं [ श्रुतिसंख्यानियमश्च दर्शितः— चतुश्चतुश्चतुश्चैव षड्जमध्यमपञ्चमाः। द्वे द्वे निषादगान्धारौ त्रिस्त्री ऋषभधैवतौ॥"[4] ]। स्वराः षड्जादयः सप्त उक्तलक्षणाः[5] [ तदुक्तम्—"श्रुतिभ्यः स्युः स्वराः षड्जर्षभगान्धारमध्यमाः। पञ्चमो धैवतश्चाथ निषाद इति सप्त ते। तेषां संज्ञाः सरिगमपधनीत्यपरा मताः॥" इति[6] ]। तैः 'स्वरैः स्फुटीभवद्भिः' ग्रामविशेषाणां' षड्जाद्यपरनामकानां स्वरसङ्घातभेदानां त्रयाणां[7] 'मूर्च्छनाः' स्वरारोहावरोहक्रमभेदाः यस्यां तां 'महतीं' महतीनाम्नीं निजवीणाम् [ "विश्वावसोस्तु बृहती तुम्बुरोस्तु कलावती। महती नारदस्य स्यात् सरस्वत्यास्तु कच्छपी॥" इति वैजयन्ती ] मुहुर्मुहुः अवेक्षमाणम् तन्त्रीयोजनाभेदलक्षणमहिम्ना पुरुषप्रयत्नमन्तरेणैव अविसंवादं ध्वनतीति कौतुकात् अनुसन्दधानम्[8] इत्यर्थः [ अथ ग्रामलक्षणम्—"यथा कुटुम्बिनः सर्वेऽप्येकीभूता भवन्ति हि। तथा स्वराणां सन्दोहो ग्राम इत्यभिधीयते। षड्जग्रामो भवेदादौ मध्यमग्राम एव च। गान्धारग्राम इत्येतद्ग्रामत्रयमुदाहृतम्॥" इति। तथा—"नन्द्यावर्तोऽथ जीमूतः सुभद्रो ग्रामकास्त्रयः। षड्जमध्यमगान्धारा (१८) त्रयाणां जन्महेतवः[9]॥" इति॥ मूर्च्छनालक्षणं च—"क्रमात् स्वराणां सप्तानामारोहश्चावरोहणम्। सा मूर्च्छेत्युच्यते ग्रामस्था एताः सप्त सप्त च[10]॥" ग्रामत्रयेऽपि प्रत्येकं सप्त सप्त मूर्च्छना इत्येकविंशतिर्मूर्च्छना भवन्ति। तत्र इह नामानि तु "नातिप्रचितमुपयुक्तम्" इति प्रतिग्रामभङ्गभयात् न लिख्यन्ते। इति सर्वमवदातम्[11]॥ अत्र पुरुषप्रयत्नमन्तरेण स्वरग्रामविभागान् कोऽपि लाक्षणिकालोऽय स्वर्गोद्भवानिर्घोषो वीणाया प्रतीयते। तत्र सह स्वतः प्रसिद्धातिशयस्य अमहत्त्व अपरिमितत्वम् सम्बन्धातिशयोक्त्यलङ्कारः। सा च महत्या पुरुषापारं विना मूर्च्छाद्यसम्बन्धेऽपि सम्बन्धाभिधानात् असम्बन्धे सम्बन्धरूपतया (१ इदा। तथा) इत्यन्य-

रम्यकत्व ( रम्यरत्व ) कारण विनापि मूर्च्छनादिकार्यत्वसिद्धौतमात् विभावन' व्यञ्जन । स्वलङ्कारश्च भलङ्कारध्वनिरिति सद्ध्य [१] ॥१०॥

## Notes on Malli

1 यन् &c —Being generated by vibrations 2 श्रुत्यारम्भम् &c —I i the definition that स्वर is the vibration commenced l श्रुति It is so stated in the Ratnakara—'That mild tune ir s ng after श्रुति and consisting of vibrations only is called स्वर from the der vation "स्वत रञ्जयति श्रोतृचित्तम्" । श्रुति is but a kind of soun l be ng that portion of the स्वर which marks its com mencement So it is said— When first heard it is a mere sound of a short measure That is श्रुति known as a portion of a स्वर" 3 श्रुतिमत्या &c —The allotment of the number of Sruts is also stated—"षड्ज, मध्यम and पञ्चम have each *four*, निषाद a id गान्धार have *two* each ऋषभ and धैवत have *three* each" 4 The स्वरs as characterised above are षड्ज &c seven in all 5 तन्नाम &c —So it is said— From the Srutis arise the seven स्वरs षड्ज ऋषभ गान्धार मध्यम पञ्चम, धैवत, निषाद । These have other names स रि ग, म, प ध, नि" । 6 षड्ज &c —Of the three different groups of स्वरs having षड्ज &c for their other names 7 स्वर &c —Different ways of the rise and fall of cadence. 8 तन्त्री &c —Watching with interest because it sounds in accord without the interference of any person merely through the power arising out of a speciality in the setting of the strings 9 यथा &c —' As individuals grouped together become कुटुम्ब so a group of स्वरs is called ग्राम । First there is the षड्ज ग्राम, then मध्यम ग्राम, next the गान्धार ग्राम, these are the three ग्रामs." Again—"नन्द्यावर्त, जीमूत, सुभद्र these three ग्रामs are the source of the three षड्ज, मध्यम and गान्धार" 10 मूर्च्छनाम् &c —"The gradual rise and fall of the seven स्वरs is called मूर्च्छना attaching to the ग्राम । These are seven in each 11 ग्राम &c —The मूर्च्छनाs are 21 in all being seven in each of the ग्रामs. Their names are not given here for fear of violation of the promise

"नन्दपरिचितसुभग"। This clears all difficulties 12 अत्र &c — Here extra ordinary excellecce of the make of the lyre is inferred from the statement of the manifestation of the स्वर without the effort of any agent With this excellence is identified the natural excellence of the lyre Out of this identification arises the अलङ्कार called अतिशयोक्ति। [ N B —Now read सा च सम्बन्धरूपा। तथा &c ] This अतिशयोक्ति is of the kind असम्बन्धे सम्बन्धरूपा, because it speaks of the सम्बन्ध of मूर्च्छना in the महती though there is असम्बन्ध of it without the effort of an agent By this अतिशयोक्ति again विभावना is indicated because the manifestation of the *effect* "मूर्च्छना &c is implied without the *cause* ' the effort of the agent. Thus there is implication of an अलङ्कार ( विभावना ) by an अलङ्कार ( अतिशयोक्ति )—This is the whole thing in brief

*Sara*—पतति मुनौ तस्य वीणाया महत्याः वायुना तन्त्रः प्रतिचल वायुना ताडिता । तत भिन्नासु तन्त्रीषु भिन्ना स्वरा युगपदेव जाताः। ते च वक्ष्यमाणात् स्वरैर्नैव स्वतन्त्र तत्तद्ग्रामाणां मूर्च्छना प्रकटीचक्रु मुनिश्च कौतुकादमन्यत् महतीमवैक्षत ।

## CHARCHA

1 रणद्भि—रण+शतृ कर्तरि रणन sounding तैः । Qual स्वरैः ।

2 आघट्टना—आ+घट्+णिच् स्वार्थे+युच् भावे आघट्टना agitation तया। इत्थं तया ।

3 नभस्वत —नभस् sky तत अस्ति अस्य प्रचारत्वेन इति नभस+मतुप् नभस्वत् wind तस्य। We do not get नभावत because by the rule "तसौ मत्वर्थे" the स of नभस् is not a पद when a मत्वर्थीय affix follows Hence स remains unchanged by सन्धि ।

4 पृथक्—Qual the क्रिया in रणद्भि ।

5 विभिन्न &c वि+भिद्+क्त कर्मणि विभिन्न allotted by stating the number in each (See Malli प्रतिनियत &c ) *separated* seems better श्रूयते अनया इति श्रु+क्तिन् करणे श्रुति vibration मण्डल round श्रुतीनां मण्डलानि ( तत्—। विभिन्नानि श्रुतिमण्डलानि एषाम् having allotted

round of vibrations बहु—। तैः। Qual.—स्वरैः (Malli) Or—विभिन्नाभिः श्रुतिमण्डलानि separate rounds of vibrations, कर्मधा—। तैः। इत्थं करणे In this case construe विभिन्नश्रुतिमण्डले पृथक् दृष्टैः स्वरैः—by the notes that sounded separately in different rounds of vibrations

6 स्वरैः—इत्थं तृतीया। हेतु of स्फुटीभवत्।

7 स्फुटी &c—स्फुट manifest ग्राम gamut वि+शिष+घञ् कर्मणि विशेष different, any thing special मूर्च्छना cadence अस्फुटा स्फुटा सम्पद्यमाना भवन्ती इति स्फुटा+च्वि+भू+शतृ+ङीप् स्त्रियाम् स्फुटीभवन्ती becoming manifest, गतितत्—। ग्रामाणां विशेषाः ग्रामविशेषाः the different ग्रामs षष्ठी तत्—। तेषां मूर्च्छनाः, षष्ठी तत्—। स्फुटीभवन्त्यः ग्रामविशेषमूर्च्छनाः यस्याम् बहु—। ताम्। Qual महतीम्।

8 अवेक्षमाणम्—अव+ईक्ष+शानच् कर्मणि Regarding with interest तम्। Qual अमुम् Sl. 3

9 महतीम्—महती is the name of the वीणा of नारद (See Malli विश्वावसो &c) ताम्।

10 मुहुर्मुहुः—मुहुः is an अव्यय meaning पुनः पुनः। The repetition also implies पौनःपुन्य (आभीक्ष्ण्य) and is therefore unnecessary Qual the क्रिया in अवेक्षमाणम्।

11 Voice — अवेक्षमाणः (असौ अयाधि)।

12 Remark—With the alternative construction suggested in note 5 we observe that श्रुतिs being विभिन्न, पृथक् sounding becomes possible, and then the listener knows what स्वरs are sounding together at the time, i e, he becomes aware of the ग्राम which is then manifest, the ग्राम being no other than combination of particular स्वरs (See Malli यथा कुटुम्बिनः &c,) Remember षड्जग्राम and षड्जस्वर are different

*11. Narada alights to Hari's abode*

निवर्त्य सोऽनुव्रजतः कृतानतीनतीन्द्रियज्ञाननिधिर्नभःसदः।
समाससाद सादितदैत्यसम्पदः पदं महेन्द्रालयचारु चक्रिणः ॥११॥

*Prak.*—स चक्रिणः पदं समाससाद [The sage ... alighted in the house of Hari the wielder of the discus] What sort of a house?

—महेन्द्रालयचारु पदम् [It was a fine house, beautiful like that of Indra himself] Did he come alone ?—अनुव्रजतः कृतानतीन् नभःसदः निवर्त्य समासदत् [He had a train of gods following him. These were stopped from going further. They then retired with a bow and the sage alighted alone]. Methinks the gods wanted the sage to employ Hari in some arduous work, or why should they follow him in a body ?—सादितदैत्यसम्पदः चक्रिणः पदं समासदत् [You can guess what the work was, from the fact that Hari had the grim *Chakra* always at hand and with it he had demolished many a strong hold of the demons. Indeed Hari would presently be led by the sage against a demon and the Chakra would do its ever-accustomed work] Did not the sage apprehend a refusal from Hari ?—अतीन्द्रियज्ञाननिधिः सः [Do you say refusal ? Why the whole future was laid bare to the spiritual vision of the sage and he saw the work already accomplished, the head of the demon rolling in the dust severed from the trunk by the irresistible Chakra]. ११

*Prose*—अतीन्द्रियज्ञाननिधिः कृतानतीन् अनुव्रजतः नभःसदः निवर्त्य सः सादितदैत्यसम्पदः चक्रिणः पदं महेन्द्रालयचारु समासदत्।—Malli Or.—अतीन्द्रियज्ञाननिधिः सः कृता··निवर्त्य सादित चक्रिणः महेन्द्रालयचारु पदं समासदत् ॥ ११ ॥

*Eng*.—Having dismissed the dwellers of heaven that were following and had rendered obeisance, he, the receptacle of transcendental knowledge, reached the abode of the wielder of the discus (Krishna) who had wiped off the prosperity of the demons—the abode that was charming like the residence of Indra. 11.

*Beng*.—দেবতারা কেহ কেহ সেই অতীন্দ্রিয় জ্ঞানের আকর মুনির অনুগমন করিতেছিলেন। তাঁহারা প্রণাম করিয়া বিদায় হইলে পর তিনি দৈত্যসম্পদের উচ্ছেদকারী চক্রপাণির ইন্দ্রপুরীর ন্যায় মনোহর পুরীতে প্রবেশ করিলেন ॥ ১১ ॥

*Expl*.—The sage was attended by some of the gods who

bowed as i t red when he neared the beautiful house of Har i u ful like Indra's house itself The mission of the sa e was t t Hari to an arduous work for the sake of the gods and s i s spiritual ken he knew Hari would readily undertak t do it Also see *Prak* 11

*Malli*.—निवर्त्येति । अतीन्द्रियाः इन्द्रियमतिक्रान्ताः देशकालस्वभाव-विप्रकृष्टार्थाः [ "अत्यादयः क्रान्ताद्यर्थे द्वितीयया" इति समासः । "द्विगुप्राप्तापन्नालं-पूर्वगतिसमासेषु परवल्लिङ्गप्रतिषेधो वक्तव्य" इति विशेष्यनिघ्नत्वम्[1] ] तेषां 'ज्ञानं' तस्य निधिः सकलद्रष्टा इत्यर्थः 'कृतानतीन्' कृतप्रणामान् 'अनुव्रजतः' अनुगच्छतः । नभसि आकाशे सीदन्ति इति नभःसदः सुरान् [ "सत्सूद्विष—" इत्यादिना क्विप्[3] ] 'निवर्त्य प्रतिनिवर्त्य 'स मुनिः आदिदेवस्य सद्म' आदिना विष्णुना कृतां देवानां सम्पदं यत्र तस्य वज्रिणः इन्द्रस्य 'पदं' स्थानं 'सद्मान्तरमिव' इन्द्रभवनमिव आश्रमं समासदत् [ समाङ्पूर्वात् सदेर्धातोर्लुङ् । "पुषादि—" इत्यङ्[4] । अत्र सतीनतः पदं पदम् इति च द्वयोः व्यञ्जनयुग्मयोः असकृदावृत्त्या छेकानुप्रासः । अन्यत्र वृत्त्यनुप्रास इत्यनयोः संसृष्टिः ] ॥ ११ ॥

## Notes on Malli

1 दूर &c —Objects that are far by virtue of time and space 2 The समास is guided by "अत्यादय—" (*Char*). The gender is that of the corresponding noun by "द्विगु—" (*Char*) 3 क्विप् by "सत्सू—" (*Char*) 4 We have लुङ् after सद् preceded by सम् and आङ् । अङ् in लुङ् comes in by "पुषादि—" (*Char*) 5 अत्र &c —Here we have छेकानुप्रास in सतीनतो and पदं पदम् owing to the repetition of a pair of consonants Elsewhere there is वृत्त्यनुप्रास । Thus there is coexistence of these two

*Sara*—सन्निहिते कृष्णभवने मुनेरनुचरा देवाः प्रणम्य प्रतिनिवृत्ताः । तत एकाकी नारदो भगवन्मन्दिरं विवेश ॥ ११ ॥

## CHARCHA

1 निवर्त्य—नि + वृत + णिच् + ल्यप् Having set back.

2 अनुव्रजतः —अनु + व्रज + शतृ अनुव्रजन्त following तान् । Qual

नभसद । The sage was not in the hab t of mov ng about with a retinue of celestial followers But on the present occasion the gods themselves had sent him on this mission and they thought it their duty to see him safely arrive at his destination

3 कृतानतीन्—आ+नम+क्तिन भावे आनति obeisance कृता आनतय एभि बह— । तान् । *Qual* नभसद ।

4 अतीन्द्रिय &c —इन्द्र soul तस्य लिङ्गम् इति इन्द्र+घच् इन्द्रियम् senses ज्ञा+ल्युट् भावे ज्ञान knowledge निधीयते अस्मिन् इति नि+धा+कि अधिकरणे निधि receptacle इन्द्रियम् अतिक्रान्ता अतीन्द्रिया objects beyond the range of the senses प्रादितत्— । तेषां ज्ञानम् ६तत्— । तस्य निधि ६तत्— । Or say इन्द्रियम् अतिक्रान्तम् अतीन्द्रियम् that which is beyond the reach of the senses प्रादितत्— । तादृश ज्ञानम् transcendental knowledge कमधा— । तस्य निधि, ६तत्— । Qual स । Here "अत्यादय—" means that अति &c are compounded in a प्रादितत्—of the नित्यसमास class with a द्वितीयान्त word "द्विगुप्राप्त—" means—We do not get the gender of the last word in a द्विगु a नतित्—and in compounds where प्राप्त, आपन्न or अलम् leads तितत्—includes प्रादितत्— so in अतीन्द्रिया the gender is not of इन्द्रिय the last word which is neuter, but of the corresponding विशेष्य which is अर्था in the masculine Without this prohibition the gender would have been that of इन्द्रिय by the rule "परवल्लिङ्ग द्वन्द्वतत्पुरुषयो" ।

5 नभसद —See *Malli* नभस्+सद+क्विप् कर्तरि । उपपदतत्— । तान । कर्म of निरैक्ष । For "सतम्—" see Sl. 6 and App

6 समासदन्—सम्+आ+सद+लुङ् तिप् । सीदति, समाद समासदत् । Malli's rule in full is "पुषादि द्युतादि लृदित परस्मैपदेषु"— Roots of the पुषादि and द्युतादि class and roots that drop लृ take अङ् instead of च्लि in the परस्मैपद । सद is read षद्लृ in the धातुपाठ and is therefore लृदित् ।

7 मार्जित etc.—मृज+णिच्+क्त कर्मणि मार्जित wiped off दितिरपत्यानि पुमांस इति दिति+ण्य दैत्य demons सम्+पद+क्विप् भावे सम्पद prosperity दैत्यानां सम्पद ६तत्— । मार्जिता दैत्यसम्पत् यतन बहु— । तस्य ।

... s refers to the past deeds of Hari and im- ... l n t hesitate to repeat the feats

... —महावासौ इन्द्र महेन्द्र the great Indra, आ+ ... अधिकरणे आलय city house महेन्द्रस्य आलय ... The उपमानकर्मधारय is ... उपमानानि स मान्यवचनै "—the सामान्यवचन i e, the ... comparison being mentioned

चक्रिण —चक्र is Vishnu's weapon सुदर्शन। चक्रमस्य अस्ति इति चक्र + इनिमत्वर्थे चक्री तस्य This is used here as a proper name, चक्र was the weapon with which हरि became मादितस्य मन्दन ... Its presen ... hints at grim possibilities शिशुपाल was indeed killed with the चक्र।

10 *Voice* — विधिना तत्र समाप्तादि।

11 *Remark*—The alternative prose order given above is more natural Perhaps the wording of Malli's Tika has got misplaced some how yielding an unnatural product

*12 Hari rises from his seat*

पतत्पतङ्गप्रतिमस्तपोनिधि पुरोऽस्य यावन्न भुवि व्यलीयत ।
गिरेस्तडित्वानिव तावदुच्चकैर्जवेन पीठादुदतिष्ठदच्युत. ॥ १२ ॥

*Prak* —अच्युत तावत् जवेन पीठात् उदतिष्ठत् [By that time Hari got up from his seat in haste] By which time?—यावत् तपोनिधि भुवि न व्यलीयत [By the time the sage stepped on earth]. What was that like?—गिरे तडित्वान् इव उच्चकै पीठात् अच्युत उदतिष्ठत् [The seat was high, and when Hari, dark in person, got up from it it seemed as if a cloud shot up in the air from the top of a hill]. How did the sage look then?—पतत्पतङ्गप्रतिम [He looked like the sun falling in the western sky. Hari resembled a piece of evening cloud and his golden stool imitated the setting hill gilded by the rays of the sun]

*Prose*—पतत्पतङ्गप्रतिम तपोनिधि अस्य पुर भुवि यावत् न व्यलीयत तावत् अच्युत गिरे तडित्वान् इव उच्चकै पीठात् जवेन उदतिष्ठत् ॥ १२ ॥

*Eng* —That receptacle of asceticism resembling a falling sun had not yet stepped on the ground in front of him, when,

like a cloud from a hill, Achyuta hastily got up from his high seat. 12

*Beng*—অস্তগামী সূর্য্যের তুল্য কান্তি সেই মুনি হরির পুরোবর্ত্তী ভূমিভাগে নামিয়া না আসিতেই অচল হইতে যেমন মেঘও উত্থিত হয় সেইরূপ উচ্চ আসন হইতে অচ্যুত সত্বর উঠিয়া দাঁড়াইলেন ।১২।

*Expl*—Before Narada actually stepped on earth Hari got up in haste from his lofty seat The sage looked like the sun falling in the western sky &c as in the *Prak* 12

*N B*—Malli seems to have missed the meaning of the sloka altogether.

*Malli*—पतदिति। 'पतन् यः 'पतङ्ग' सूर्यः स 'प्रतिमा' उपमानं यस्य सः ["पतङ्गौ पक्षिसूर्यौ च" इत्यमरः[1]] 'तपोनिधिः' मुनिः 'अस्य' हरेः 'पुरः भुवि' पुरः प्रदेशे 'यावत् न व्यलीयत' नातिष्ठत् [लीङ् गतौ इति धातोः दैवादिकात् कर्तरि लङ्] 'तावत् अच्युतः' हरिः 'गिरेः' शैलात्। तडित् अस्य अस्तीति 'तडित्वान्' मेघः 'इव' ["मादुपधायाश्च मतोर्वोऽयवादिभ्यः" इति मतुपो मकारस्य वकारः। "तसौ मत्वर्थे" इति भसंज्ञायाम् एकसंज्ञाधिकारेण अपदत्वात् न जश्त्वम्[2]] 'उच्चकैः' उन्नतात् 'पीठात्' आसनात् 'जवेन उदतिष्ठत्। मुनिचरणस्य भूस्पर्शात् प्रागेव स्वयमुत्थितवान् ["ऊर्ध्वं प्राणा ह्युत्क्रामन्ति यूनः स्थविर आयति। प्रत्युत्थानाभिवादाभ्यां पुनस्तान् प्रतिपद्यते॥" इति शास्त्रमनुसरन्निति भावः[3]]। "उदोऽनूर्ध्वकर्मणि" इति नियमात् इह ऊर्ध्वकर्मणि नात्मनेपदम्[4]। 'पतत्पतङ्ग' इत्यत्र पतङ्गस्य पतनासम्भवात् इयमभूतोपमा इत्याचार्यदण्डिमतयोः भ्रमः। अतएव अप्रसिद्धस्य उपमानत्वायोगात् उत्प्रेक्षा इत्याधुनिकालङ्कारिकाः सर्वे वर्णयन्ति[5]]॥१२॥

## Notes on Malli

1 पतङ्ग means पक्षिन् also सूर्य। 2 मादुप &c—The म of मतुप् becomes व by the rule "मादु—" (*Charcha*) We do not get जश्त्व i e, तडित् does not become तडिद्) because by the rule "तसौ—" we have भसंज्ञा of तडित्, and as only one संज्ञा is to prevail, तडित् is not पद (*Charcha*) 3 ऊर्ध्वं &c.—The sense

is that he en br d the injunct on "ऊर्ध्वं म्—" (The life-brea h of a jun s it when a senior approaches, he gets it back r s , fro his seat and doing obeisance) 4 Here *there s ऱ्न कम ence no ब्याजस्तुत because of the restriction* अनुक्रमणि , पतत् &c —Acharya Dandin and others say there s अभूतोपमा in पततपतङ्ग &c because it is not possible for the पतङ्ग o fall For this very reason modern Rhetoricians call it a उत्प्रेक्षा because what is unknown cannot be a standard of comparison (*Char*)

*Sara*—पश्चिम गगन पतति भादित्ये तस्य भुवि विलयात् प्राग्व पश्चिमगिरमेघा द्वतिवन्ति एव पतन्निव्यसङ्काश मुनी भुवमागच्छति उद्गतात् गिरिकन्यात् धाम शात् लघी सघ इव उन्निद्रत । ११ ॥

CHARCHA

1 पतत \&c — पत + शत् पतत् fall ng. पतङ्ग sun प्रतिमीयते अनया इति प्रति + मा + अङ् करण प्रतिमा standard of comparison पतन् पतङ्ग, कर्मधा— स प्रतिमा यस्य बह— । Qual तपोनिधि । The *fall* here is as opposed to *rise* Hence the sun is *falling* when it is *setting* Malli takes the *fall* in its literal sense—a *drop* and sees incongruity in the simile because the sun is never known actually to fall

2 तपोनिधि—तपस् penance This is supposed to add lustre to the practiser नि + धा + कि अधिकरण निधि receptacle तपसां निधि ६तत्— । With the light of तपस the sage resembled the *sun and justifies the epithet* पतत्पतङ्गप्रतिम ।

3 पुर—पूर्वस्मिन् दशे इति पूर्व + ङि (सप्तमी) + असि स्वार्थे पुर in front अव्यय । Seeger, Sl 9, Note 3

4 अस्य—*Refers to* हरि । अस्य पुर *not* अस्मात् पुर *though* पूर्व is a दिक्शब्द । The reason is the rule "षष्ठी अतसर्थप्रत्ययेन" (An affix having the sense of अतसुच् governs the s xth case ) bars the पञ्चमी, असि *having the mean ng of* अतसुच् ।

5 भुवि—Construe अस्य पुर पुरोभागे भुवि &c

6 व्यनीयत—वि + नी + लङ् त । The root is णीञ् प्रापणे । Malli

takes it गतौ ( धातूनामनेकार्थत्वात् )। लीयते निल्य, लयते—लाम्यते, अलष्ट —अलास।

7 तडित्वान्—तडित electricity या अस्ति अस्य इति तडित्+मतुप् तडित्वान् a cloud Malli s first rule is quoted under a misapprehension "मात्—" provides for व when मतुप comes after म or अ final or उपधा। तडित् has no म or अ final or as उपधा। The rule is "झय" which directs वकार when after an अपञ्चमवर्गीयवर्ण। The rule "तसौ मत्वर्थे is discussed under नभस्वत Sl 10

8 नवार्क —See Sl 7 पद्मस्वत Qual पीतात्।

9 जवन—जव speed तेन। इया करण।

10 पीतात—अपादान ५मी। The पीठ was golden Comp "म काञ्चन यव सुनरतुमया" &c Sl 19 *infra* Hence the comparison with the अस्ताचल lighted by the rays of the sun

11 उत्तिष्ठत्—उद्+स्था+लट् तिप्। Conj App The rule "उद—" (Malli) means that स्था is आत्मनेपदी when preceded by उद् but not if upward motion is implied Here there is upward motion hence the परस्मैपद।

12 अच्युत —च्यु+क्त कर्तरि च्युत fallen न च्युत not fallen *i e*, imperishable नञ्तत्—। A name of Vishnu "पीताम्बरोऽच्युत शार्ङ्गी विष्वक्सेनो जनार्दन" इति विष्णुपर्याय अमर।

13 *Voice*— प्रतिमन त्यानि धन्त अच्युतेन उन्नीयत।

14 *Remark*—The following are compared —(*a*) The setting sun and the sage both approaching the earth (*b*) The setting hill and the high seat of Krishna, both glittering one being clothed in sun light the other because golden (*c*) Evening cloud and Krishna, both dark

*13 Narada advanced towards Hari*

अथ प्रयत्नोन्नमितानमत्फणैर्धृते कथञ्चित् फणिना गणैरध ।
न्यधायिषातामभिदेवकीसुतं सुतेन धातुश्चरणौ भुवस्तले ॥ १३ ॥

*Prat*—अथ धातु सुतेन भुव तले चरणौ न्यधायिषाताम् [ Now Narada stepped on earth ] Which way ?—अभिदेवकीसुत न्यधायिषाताम् [ When he stepped he faced Hari] Did he tread lightly ?—फणिनां गणै कथञ्चित् अध धृते भुवस्तले न्यधायिषाताम् [ The tread was so

i r n that the snakes in the nether regions had great difficulty in suppor  the earth under it ]  How did they make the effort ?—प्रयत्नोन्नमितानमत्फणैः फणिनां गणैः [ Their head indeed bent under the pressure but then they made a great effort and looked up a a n ]  10

*Pr  c*—अथ धातुः सुतेन प्रयत्नोन्नमितानमत्फणैः फणिनां गणैः अधः कथंचित् धृते भुवः तले अभिदेवकीसुतं चरणौ न्यधायिषाताम् ॥ १३ ॥

*Eng*—By the son of Dhatri the feet were then placed, in the direction of Devaki's son, on the surface of the ground held somehow below by the hooded host who with great effort raised their hoods that were being pressed down  13

*Beng*—তারপর বিধাতার পুত্র নারদ কৃষ্ণের দিকে লক্ষ্য করিয়া ভূতলে পাদক্ষেপ করিলেন  শরন্তে নাগকি প্রভৃতি স গৰ ফণা অবনত হইয়া গেল, যাহারা অতিকষ্টে ফণা উন্নত করিয়া পৃথিবীকে ধারণ করিয়া রহিল ॥ ১৩ ॥

*Expl*—See *Prak*

*Malli*—अथेति । 'अथ' अनन्तरमुत्थानानन्तरं 'धातुः सुतेन' नारदेन प्रयत्नोन्नमिता तथापि मुनिपादन्यासभारात् 'आनमन्त्यः फणाः' येषां तैः 'फणिनां गणैः अधः' अधःप्रदेशे कथंचित् धृते स्थापिते 'भुवः तले' भूपृष्ठे 'अभिदेवकीसुतं' देवकीसुतम् अभि लक्ष्यीकृत्य इत्यर्थः [ "लक्षणेनाभिप्रती आभिमुख्ये" इत्यव्ययीभावः[1] ] 'चरणौ' पादौ [ "पदङ्घ्रिश्चरणोऽस्त्रियाम्" इत्यमरः ] 'न्यधायिषाताम्' निहितौ [ दधातेः कर्मणि लुङ् । "स्यसिच्सीयुट्—" इत्यादिना चिण्वदिट् युक्[2] । अत्र फणानां नमनोन्नमना-सम्बन्धेऽपि मुनिगौरवाय तत्सम्बन्धाभिधानात् अतिशयोक्तिभेदः[3] ] ॥ १३ ॥

## Notes on Malli

1  The समास is अव्ययीभाव by the rule "लक्षणेन— *Char*)
2  We have लुङ् after धा in the कर्मवाच्य । Then चिण्वदिट् by "स्यसिच्—" (*Char*), next युक् । 3  अत्र &c—Here we have a kind of अतिशयोक्ति because even though there is असम्बन्ध ( absence ) of नमन and उन्नमन in the hoods yet their सम्बन्ध ( presence ) is stated out of reverence for (weight of) the sage

*Sara*—अथ मुनिर्भु वमवततार । गुरुणा पादपातेन अधयलिता इवासीत् ।

## CHARCHA

1. प्रयत्न &c —प्र + यत + नङ् भावे प्रयत्न great effort उद् + नम + णिच् + क्त कर्मणि उन्नत raised आ + नम + शतृ आनमत् bending प्रयत्नेन उन्नमिता', ३तत्— । प्रयत्नोन्नमिता आनमन्त्य फणा एषाम् whose hoods were going down though held up with great effort (Malli) or, प्रयत्नोन्नमिता आनमन्त्य फणा एभि who held up with great effort the hoods that were being pressed down विपद बहु— । है । Qual गणे । Here the constituents of the compound are प्रयत्नोन्नमिता, आनमन्ती and फण । Of these आनमन्ती becomes आनमत् by पुंवद्भाव the उत्तरपद being फणा । प्रयत्नोन्नमिता does not change because the उत्तरपद is separated from it by आनमन्ती । पूर्वोत्तरपदयोर्मध्यमेन व्यवधानात् प्रथमस्य न पुंवत् । Hence प्रयत्नोन्नमिता + आनमत् + फण ( उपसर्जन ह्रस्व ) = प्रयत्नोन्नमितानमत्फण । This is after Malli A much simpler course is to take फण as the word as is seen in "तथैव तस्य फणरत्नशोभा" "व्यञ्जने एते मणिभि फणस्थैः" &c We have then प्रयत्नोन्नमित + आनमत् + फण &c फणिनाम् of the sloka itself suggests फण to be the word here (see next) We do not get उन्नामित because, the root, ending in अम्, is counted as मित्, and then "मितां ह्रस्व" gives उन्नमित । If however no उपसर्ग precedes the मित्त्व is optional by the rule "ज्वलह्वलह्मलनमाम् अनुपसर्गाद्वा" । Thus नमित or नामित । Comp "न नमयितुमधिज्यमस्मि शक्तो धनुरिदम्"—*Sakuntala*, "नामित तु गगन स्पृशन्ति नु" &c

2 फणिनाम्—फण hood. स आसि एषाम् इति फण + इनि मत्वर्थे फणिन the hooded host तेषाम् । The इनि is by the rule "अत इनिठनौ" । ठन् gives फणिक । With फणा we cannot have इनि or ठन the only form being फणावत् ।

3 अध —अधर low. अधरस्मिन् देशे इति अधर + ङि ( स्मी ) + असि स्वार्थे अध below. An अव्यय । अधि स्मी । Comp "ततो भुजङ्गाधिपते फणाग्रैरधः कथञ्चिद्धृतभूमिभार । शनैः कृतप्राणविमुक्तिरीशः पर्यङ्कबन्धं निबिडं बिभेद ॥"—*Kumara*

4. न्यधायिषाताम्—नि + धा + लुङ्, आताम् कर्मणि = नि + अ + धाय् + इट

+ म् + आन म = अर्घ्यादिकया were placed Here आ becomes आय् and इ [illegible] by the rule "अभिवृभोगुर्नाविशु भावकर्मणो उपदश अद् इन यह दस व विभाव इज च"। This is called विभाव and is [illegible] With [illegible] विभाव we get अधिवातम्।

[illegible] अभि [illegible] अभि implies आभिमुख्य। देवकी was the mother of कृष्ण [illegible] सुत [illegible] तत्—। देवकीसुतम् अभि अभिदेवकीसुतम्, अव्ययी— [illegible] देवकीसुत is the लक्षण (indicator) of आभिमुख्य। The ru [illegible] लक्षणेन—" (Mall ) अभि and प्रति implying आभिमुख्य are optionally compounded with the indicator of आभिमुख्य। If uncompounded we get देवकीसुतम् अभि where देवकीसुतम् takes द्वितीया because अभि implying आभिमुख्य is a कर्मप्रवचनीय and there is the rule "कर्मप्रवचनीययुक्ते द्वितीया" We need not suppose that अभि and देवकीसुतम् are compounded here, the समास being optional

6 *Voice* — सुत [illegible]।

*14 Hari receives Narada*

तमर्घ्यमर्घ्यादिकयादिपूरुषः सपर्यया साधु स पर्यपूपुजत्।
गृहानुपैतुं प्रणयादभीप्सवो भवन्ति नापुण्यकृतां मनीषिणः ॥१४॥

*Prak* —आदिपूरुषः स तं साधु पर्यपूपुजत् [Hari the First Soul, received him with due honours] How did he honour him ?—अर्घ्यं तम् अर्घ्यादिकया सपर्यया पर्यपूपुजत् [The sage was worthy of honour even by the Soul Supreme So Arghya and other offerings of worship were rendered unto him] Well, if the sage was such a high personage why did he deign to come down to Hari ?—मनीषिणः अपुण्यकृतां गृहान् उपैतुम् अभीप्सवो न भवन्ति [Sages avoid going to the house of a sinner, but they do come to those who have earned merit ] Even unto the sinner a sage may appear to hurl a curse—प्रणयात् अभीप्सवो न भवन्ति [ Quite so , their mission is to secure peace to the world and towards that end they have now and then to punish the wicked But through sheer love they approach the meritorious only ] 14

*Prose* —आदिपूरुष स अघ्यं तम अघ्यादिकया सपर्यया साधु पद्मपुपूजत् । मनीषिण अपुण्यकृता गृहान प्रणयात उपैतुम अभीप्स व न भवन्ति १४ ।

*Etg* —He the Primal Soul well honoured him the adorable with offerings beginning with Arghya Sages do not become inclined to approach through love the house of those who have not earned merit 14

*Beng* —সেই আদিপুরুষ পূজা অর্ঘ্য ক অর্ঘ্যাদিদ্বারা যথোচিত পূজা করিলেন। সাধুরা প্রণয়বশে পুণ্যহীনের গৃহে যান পুণ্যহীনের নহে। ১৪।

*Expl* —Sages have a longing for the company of the meritorious and who could be more meritorious than he Soul Supreme or who more discerning than the son of Brahman himself? The reception was therefore worthy of both the host and the guest Also see *Prak* 14

*Malli* —तमिति आदिपूरुष पुराणपुरुष [ "अन्येषामपि दृश्यते" इति वा दीर्घ ] स हरि अघ पूजाम अर्हतीति अर्घ्य तम ["दण्डादिभ्यो य"²] त नारदम्। अघाय इदम अर्घ्य म [ "पादार्घाभ्यां च" इति यतप्रत्यय³। "मूल्ये पूजाविधावर्घ" इति "षट् तु त्रिष्वर्घ्यमर्घार्थे" इति चामर ]। अर्घ्य म आदि र्यस्या तया अर्घ्यादिकया [ "शेषाद्विभाषा इति विकल्पन कप्रत्यय⁴ ] सपर्यया पूजया [ "पूजा नमस्यापचिति सपर्याचार्हणा समा" इत्यमर ] साधु यथा तथा पर्यपूपुजत् परिपूजितवान् [ णौ चङ्युप धाया ह्रस्व⁵ ]। युक्तं चैतत इत्यार्थान्तर न्यस्यति गृहानिति—मनस ईषिण मनीषिण सन्त [ पृषोदरादित्वात् साधु⁶ ] अपुण्यकृता पुण्यमकृतवताम् ["सुकर्मपापमन्त्रपुण्येषु कृञ" इति भूते क्विप् ] गृहान् प्रणयात उपैतुम अभीप्सव प्राप्तुमिच्छव आप्नोते सन्नन्तात् उप्रत्यय। "आप ज्ञप्यृधामीत्" इति इकार⁷ ] न भवन्ति किन्तु पुण्यकृतामेव। अत इत्थंभूता सन्त पूज्या इत्यर्थ⁸ ॥ १४ ॥

## Notes on Malli

1 Optionally a long vowel by the rule "अन्येषाम्—"। 2 य is the affix by the rule "दण्डा—"। 3 यत् is the affix by

न्— । 4 Optionally कप् by "शेषात्—" । 5 We have to attach घञ् after णिच् । 6 This is correct because the word is of the यस्कादि class 7 We have क्विप् भावे by "सुकर्म—" (Char... 8 उ comes after आप् ending in सन् । ई is substituted by "आप्—" (Char) 9 Hence the good are to be honoured because they are not easily met

S1 ... सम्प्रसङ्गम इति हरिर्न यथाविधि पूजयामास ।

## CHARCHA

1 अर्घ्यम—अर्घ honour समर्हति इति अर्घ+यत् अर्घ्य honourable, adorable सम् । Qual सम् । The reading "दण्डादिभ्यो य" is not approved by Bhattoji who prefers to read यत् ।

अर्घ्या &c —अर्घ्य आदि यस्याः अर्घ्यादि+कप् अर्घ्यादिका बहु— । तया । Qual सपर्यया । The कप् is optional by the rule "शेषात्—" —कप् is attached optionally after a बहु—formed by the rule "शेषे बहुव्रीहि" after which no special समासान्त is enjoined अर्घ्याद्या is another form,

3 आदि &c —पूरुष and पुरुष are optional forms, the latter by वृद्धि by the rule "अन्येषाम्—" । आदि पूरुष, कर्मधा— । Refers to हरि ।

4 सपर्यया—सपर+यक् स्वार्थे ( कण्ड्वादि )+अ भावे सपर्या respectful offering तया । इया करण ।

5 साधु—Duly Qual पर्यपूपुजत् ।

6 पर्यपूपुजत्—परि+पूज+णिच्+लुङ् तिप् । पूजयति पूजयामास पूजयिष्यति ।

7 गृहान्—"गृहं गृहाः पुंसि" इत्यमर । Hence the masc. गृह has to be taken in the plural

8 उपेतुम्—उप+आ+इ+तुमुन् ।

9 प्रणयात्—प्र+नी+अच् भावे प्रणय liking तस्मात् । हेतौ पञ्चमी

10 अभीप्सव —अभि+आप्+सन्+उ कर्तरि desirous I red to मनीषिण । The आ of आप becomes ई by the rule "आप्—" (Malli) When सन् follows ( and not इट् ) the vowel of आप् &c is replaced by ई ।

11 अपुनर्भव &c —पुण्यं कृतवन्त इति पुण्य+कृ+क्विप् कर्तरि भूत पुण्यकृत

meritorious, उपपदतत् — । न पुण्यकृत नञ्तत तेषाम्। षष्ठी, related to ग्रहान। We say भूते क्विप् because the rule "सुकर्म—" wants the क्विप् to be भूते when सु कर्मन पाप मन्त्र पुण्य stand as उपपद to कृ। Also see under प्रजावमकृता, sl 18

12 मनीषिण —इष to go is भ्वादि। अवश्यम् इषन्ति इति ईष + णिनि कर्त्तरि इषिण those who do reach मनस ईषिण = मनस् ईषिण = मन अस् ईषिण = मनीषिण the letters अ and स being destroyed (वर्णनाश)। Hence Malli says पृषोदरादित्वात साधु। "भवेद्वर्णागमाद्धंस सिंहो वर्ण विपर्ययात। गूढोत्मा वर्णविकृतेर्वर्णनाशात पृषोदरम।" This is after the भाष्य। Bhattoji takes this as a case पररूप of टि (i e अस of मनस् takes the form ई) like शकन्ध।

13 *Voice*—चादिपूरुषेण तेन यथा स पद्मपूजि मनीषिभि कभी च भि न भूयते।

14 *Remark*—There seems to be a confusion of ideas in the sloka The first half says—Hari rendered due honour to the sage The second half supplies the reason—Because sages do not of their own accord visit the house of a sinner (i e, of their own accord *do* visit the house of the virtuous) The case is not at all clearly put Perhaps the poet wants to say something like this —The sage visited Hari's house out of love for him Hari took this as a great honour done unto him and received the sage with marks of great respect The second half therefore should have been so put as to admit of the following analysis —कृत सपर्या ? यतो मनीषिणो प्रश्रयात् स्वानुवृत्तेन अभीष्ट । कृत प्रणय ? —यत पुण्यकृत हरि । This of course elicits the obvious retort—यदि चादिपूरुष तदा किं तस्य पुण्यकरणम्? Well we must take the poet as we find him It has also to be noted that the proper place of this verse is after verse 16.

*15 Narada sits down*

न यावदेतावुदपश्यदुत्थितौ जनस्तुषाराञ्जनपर्वताविव ।
स्वहस्तदत्ते मुनिमासने मुनिश्चिरन्तनस्तावदभिन्यवीविशत् ॥१५॥

*Prak* —चिरन्तन मुनि तावत् मुनिम् अभिन्यवीविशत् [By that time

[illegible] Hari caused the sage to sit down]. Where [illegible] —स्वहस्तदत्ते आसने [ To sit down on a seat offered [illegible] nds ] By what time was this done ?—न यावत् जन [illegible] उदपश्यत् [ Before people could fully realise [illegible] were standing facing each other ] What was [illegible] peoples attention ?—तुषाराञ्जनपर्वतौ इव एतौ {Both [illegible] proportions One was white the other dark [illegible] like the snow clad Himalaya and the Nilgiris and were bound to attract notice} 15

*Prose*—उत्थितौ एतौ जन तुषाराञ्जनपर्वतौ इव यावत् न उदपश्यत् तावत् चिरन्तनः मुनिः (i. e. हरिः) स्वहस्तदत्ते आसने मुनिम् अभिन्यवीविशत् । १५ ।

*Eng*—People had not yet noticed the two standing like the snow hill (Himalaya) and the collyrium hill (Nilgiri) when the ancient sage (Krishna) caused the sage to sit down facing him on a seat placed with his own hand 15

*Ben*—উঁহারা [illegible] হিমগিরি অপর নীলগিরির ন্যায়। লোকে এ দোহা দেখিতে না দেখিতেই সেই পুরা ন মুনি হরি স্বহস্ত মুনিকে স্বহস্ত দত্ত আসনে উঁহার সম্মুখে বসাইলেন ॥ ১৫ ॥

*Expl*—The two stood facing each other. Both were of mighty proportions—one like the snow clad Himalaya and the other like the collyrium hill ( Nilgiris ) Before, however, people could fully realise the grandeur of the spectacle, the ancient sage Hari seated the sage facing him on a seat placed by himself 15

*Malli*—न यावदिति । 'उत्थितौ एतौ मुनिकृष्णौ 'जन तुषाराञ्जनयोः पर्वतौ इव यावत् न उदपश्यत्' न उत्प्रेक्षितवान् 'तावत् चिरन्तनः' पुराणो 'मुनिः कृष्णः [ पुरा किल भगवान् बदरिकाश्रमे नारायणावतारेण तपसि स्थितवान् इति पुराणात् ; "सायंचिरम्—" इत्यादिना ट्युप्रत्ययः तुडागमश्च' ] 'स्वहस्तेन दत्ते आसने मुनिं' नारदम् 'अभिन्यवीविशत्' स्वाभिमुख्येन उपवेशितवान् [ अभिनिपूर्वात् विशतेर्ण्यन्तात् लुङि "नेर्विशः—" इति तङ् ] । १५ ।

### Notes on Malli

1. The affix is घञ् with the augment तुट् by "सायञ्चिरम—" (*Charcha*). 2 लुङ् coming after विश in the causal form preceded by अभि and नि we have चङ् by "णिश्रि—" (*Charcha*)

*Sara*—चम्‌ द्वावपि तौ स्थितौ दृष्टौ । ततः क्रमौ मुनिरासन कल्पयित्वा तम् भाक्तभिमुखो न उपवेशयामास । १५ ।

### CHARCHA

1 उदपादयत्—उद्+हृश+लङ् तिप् । Nom. जन । अद्राक्षीत्—अदर्शत्, दृश्यति ।

2 उत्थितौ—उद्+स्था+क्त कर्तरि ।

3 जन —The people of the place Used collectively, hence singular. The plural may also be had optionally by "जात्याख्यायाम् एकस्मिन् बहुवचनमन्यतरस्याम्" ।

4 तुषार &c —तुषार snow अञ्जन collyrium The emphasis is on *colour* only तुषारश्च अञ्जनश्च तुषाराञ्जने, द्वन्द्व । तयो पर्वतौ, इरत्—। तुषाराञ्जनपर्वतौ इव तुषाराञ्जनपर्वताविव like two hills one of snow the other of collyrium, *i e*, like a white and a dark hill अव्यय समास । Qual. एतौ । The last समास is by the Varttik । "इवेन समासो विभक्त्यलोपः पूर्वपदप्रकृतिस्वरत्वञ्च वक्तव्यम्"—इव may be compounded without eliding the विभक्ति of the preceding constituent the intonation ( स्वर ) being the same as of that constituent

5 स्वहस्त &c —स्व हस्त, कर्मधा— । तेन दत्तम्, ३ तत— । तस्मिन । Qual. आसने । एतेन आदरातिशयः गम्यते ।

6. मुनिम्—अभिकर्तृ कर्म of अभिन्यवीविशत् which see.

7. आसने—आस्तने अस्मिन् इति आस+ल्युट् अधिकरणे आसनम् seat तस्मिन् । अधि ०मी । The seat was of *Kusa grass*, See verse 16 The rule "अभिनिविशश्च" which requires the आधार of अभिनिविश् to be treated as कर्म and therefore to be exhibited with the द्वितीया विभक्ति does not apply to this case. The reason is, in the rule quoted, अभिनिविश means 'to persist,' On the example ग्राममभिनिविशते, Bhattoji comments "अभिनिवेश आग्रहः । तदान् भवति इत्यर्थः."—*Sabda kaustubha*, Nagesa accepts this interpretation, Here

अधिनिविश I n the sense to sit With the meaning changed wil n t have its आधार as कर्म, so आसने अभिन्यविक्षत् । and / अ ननमभिन्यविक्षत् ।

5 चिरतन —चिरम् a time that is long past, काल अव्यय । चिरं भव इति चिरम् ट्यु=चिरम्+तुट्+ट्यु=चिरन्तन one who was long ago (ua मुनि Mallis rule in full is "सायम् चिरम् प्राह्णे प्रगे अव्ययेभ्य ट्युट्युलौ तुट् च

चिरन्तनः मुनि —One who was a sage long ago This is a fact (See Malli)

10 अभिन्यविक्षत्—अभि+नि+विश+णिच्+लुङ् तिप् । Seated The root is आत्मनेपदी by the rule "नेर्विशः"। अभिनिविशते, अभिनिविविशे अभिनिवेक्ष्यते, अभिन्यविक्षत । The root is अकर्मक । Hence by the rule "गतिबुद्धिप्रत्यवसानार्थशब्दकर्माकर्मकाणामणिकर्ता स णौ" we shall have the अणिकर्ता as कर्म when णिच् is attached Thus मुनि (अणिकर्ता) आसने अभिन्यविशत=स मुनिम् (अणिकर्ता कर्म) आसने अभिन्यवीविशत् Mallis rule is "णिश्रिद्रुस्रुभ्य कर्तरि चङ्"—चङ् comes in instead of सिच् in लुङ् in the कर्म वाच्य after विशष roots and the root is नि द and म ।

*Voice*— जनेन उदहस्रेताम् चिरन्तन मुनिना, मुनि अभिन्यवेशि ।

*16 Sage's moon like glory*

महामहानीलशिलारुचः पुरो
निषेदिवान् कंसकृषः स विष्टरे ।
श्रितोदयाद्रेरभिसायमुच्चकै-
रचूचुरच्चन्द्रमसोऽभिरामताम् ॥ १६ ॥

*Prak*—स चन्द्रमस उच्चकै अभिरामताम् अचूचुरत् [The sage at the time, exhibited the inimitable beauty of the moon] Which moon?—अभिसायम् श्रितोदयाद्रे चन्द्रमस [Of the moon that has topped the rising hill at dusk i e of the full moon] How could he do it?—कंसकृष पुर विष्टर निषेदिवान् स [He sat on a a Kusasana in front of Krisha and white as he was he looked like the full moon on the top of the rising hill] But

the hill is dark ?—महामहानीलशिलारुच कंसकृष पुर [Krishna too was dark as dark as a sapphire from Ceylon] Malli explains differently 16

*Prose*—महामहानीलशिलारुच कंसकृष पुर उच्चकै विष्टर निषदिवान् स अभिमाय शितोदयाद्रि चन्द्रमस अभिरामताम् अचचुरत् ॥ १६ ॥

*Eng*—Seated on a high seat of Kusa grass in front of the slayer of Kamsa who appeared like a vast lump of Ceylon grown emerald he appropriated the beauty of the full moon when resting on the rising hill at dusk *Or*—Omit a high seat of and add surpassing before beauty 16

*Beng*—ইহার দৈর্ঘ্য যদির শ্যাম শোভার ঐ কৃষ্ণর সম্মুখ উচ্চ আসনে বসিয়া সেই ইন্দ্রনীল মুনি সন্ধ্যাকালে উদয়াচল আরূঢ় পূর্ণচন্দ্রের শোভা ধারণ করিলেন। ১৬।

*Expl*—See *Prak*

*A B*—Malli compares कंसकृष with सायम because as he says सायम् is dark and कंसकृष is also dark But the सायम् of the verse is the सायम् of a full moon night It cannot therefore be taken as dark The comparison is better taken as between कंसकृष् and उदयाद्रि both being dark The word शिला in महामहानीलशिलारुच seems to say distinctly that the hill is the उपमान। See *Charcha*

*Malli*—महामहेति। 'महत्या महानीलशिलया सिंहलद्वीपसम्भवेन्द्रनीलोपलस्य 'रुचिव रुक यस्य तस्य इत्युपमालङ्कार [ "सिंहलस्याकरोद्भूता महानीलास्तु ते स्मृता" इति भगवन्मतस्य ] 'कंसकृष हरे पुरः अग्रे 'उच्चकै उन्नते विष्टर' आसने [ "इत्यासनयोर्विष्टर " इति यत्नम् ] निषदिवान् उपविष्टवान् [ "भाषायां सदवसश्रुव " इति क्वसु ] 'स' मुनि 'अभिमाय सायकालाभिमुखम [ अव्ययीभावसमास । सायकालस्य कार्ष्ण्यात् कृष्णोपमानत्वम् ] शित आश्रित 'उदयाद्रि' उदयपर्वतो येन तस्य 'चन्द्रमस अभिरामतां शोभाम् 'अचचुरत्' चोरितवान् प्राप्तवान् इत्यर्थ [ चुरेर्लङ्। "णिश्रि—" इति चङ् ]। अन्यस्य अन्यधर्मसम्बन्धासम्भवात् चन्द्रमसोऽभिरामतामिव अभिरामताम् इत्यौपम्यपर्यवसानात् असम्भवद्वस्तुसम्बन्धरूपा निदर्शनाभेद । स च उक्तोपमया अङ्गाङ्गिभावेन सङ्कीर्यते ] ॥ १६ ॥

## Notes on Malli.

1 म 1 only "स्वा—" ( *Charcha* ). 2 The affix is कसु l. अपयत— (*Charcha*) 3 The root चुर means 'to steal' चर is the r. c "विधि—" (Sl 15) 4 चमत्व &c.—We have निरूपमा variety चमत्काररमत्वरसानुभवया, because it being im possible the character of one should attach to another, we therefore end with a comparison viz, loveliness *like* the loveliness of the moon and this is fused with the उपमा mentioned (in महामहानीलशिलारुच ) as चड़ does with चड़िन्।

Sara—कृषस्य पुरी मुनिरसौ मायमृदयगिरि पुरयन्तमा इव रेजे ॥ १६ ॥

## CHARCHA

1 महा &c —महानील is the name of the emerald grown in Ceylon (see Malli सिंहल &c ) स चासौ शिला च महानीलशिला the stone Malamla कर्मधा—। महती महानीलशिला a huge emerald, कर्मधा—। तस्या रुक्, इतर—। महामहानीलशिलारुगिव रुक् यस्य, बह—। तस्य। Qual कसकृष। (Malli) Or—महान् नील महानील deep blue colour कर्मधा—। स अस्ति यस्या इति महानील+अच् मत्वर्थे महानीला of a deep blue colour तादृशी शिला a stone of a deep blue colour i e an emerald, कर्मधा—। महती महानीलशिला &c. as *before* महत् becomes महा by "आन्महतः समानाधिकरणजातीययो:" The final बहु— is by "सप्तम्युपमान पूर्वस्य—" ante,

2 युर —sl 12

3 निषेदिवान्—नि+सद+क्वसु—He that sat Qual म । The rule for क्वसु means—In ordinary language क्वसु is allowed after सद्, वस and श्रु। But it is often seen with other roots also Comp "सदनें तस्य पितुषो" after पत &c

4 कंसकृष—कंस was a celebrated demon at Mathura whom कृष्ण killed कंस चकर्ष इति कंस+कृष+क्विप् कर्तरि कंसकृष he who dragged down कंस i e कृष्ण उपपदतत—। तस्य। पुरम् इत्यत्रकर्तरि षष्ठी—पद्यसपदाद् ।

5 विष्टर—विस्तीर्यते इति वि+स्तृ+अप् कर्मणि विस्तर or विष्टर the first means expanse (profusion) of words and the second

means चासन, here कुशासन because offered to a sage तस्मिन। विस्तार is got with घञ् कर्मणि and means 'width length as in पटस्य विस्तार। "अशब्द किम? विस्तरो वचस म —Vritti

6 स्थित &c—स्था+इ+च्च् भावे उदय rise उदयस्य अद्रि उदयाद्रि the rising hill, इतत्—। Here by लक्षणा the sky at the top of the उदयाद्रि। Comp—गङ्गाया घोष उदयाद्रिरिति ततसन्निहितनभःप्रदेशे लक्षणा। स्थितं उदयाद्रि अनेन, बहु—। तस्य। Qual चन्द्रमस The moon rises every day, so day after day it is स्थितोदयाद्रि This epithet is therefore vague The next word adds precision to it

7 अभिसायम्—सायम् अभि अभिलक्ष्य इति अभिसायम् towards evening, अव्ययी—(see अभिदेवकीसुतम Sl 13) Qual the क्रिया in स्थित। This presents a difficulty because सायम can hardly be called a लक्षण (indicator) of स्थितक्रिया। An indicator is what *indicates*—a ज्ञापक of *something unknown* We may say सायम इति अभिसायम् at dusk विभक्त्यर्थे अव्ययी—। This fixes the idea in स्थितोदयाद्रि। स्थितोदयाद्रि चन्द्रमा—The rising moon What time? अभिसायम् At dusk Hence it is the full moon

8 उच्चकै—See ante Malli takes it as qualifying विष्टर। We have to suppose that the कुशासन was placed on a high pedestal It may be taken also to qualify अभिरामताम् उच्चकै अभिरामताम the surpassing beauty

9 अचूचुरत्—चुर+णिच्+लुङ् तिप्। For "णिश्रि—" see अभिज्ञौविनत Sl 15

10 चन्द्रमस —चन्द्र is कपर। चन्द्र कपर मिमीते इति चन्द्र+मा+असि कर्तरि चन्द्रमस् the असि being taken as a डित प्रत्यय by the rule "चन्द्रे मो डित्"। Or मिमीते कालम् इति मा+असि कर्तरि मस् (बाहुलकात्) time keeper चन्द्रश्चासौ मास चन्द्रमस् the moon the time keeper तस्य।

11 अभिरामताम्—अभि समन्तात् रमन्ते मना अनेन अस्मिन् वा इति अभि+रम+घञ् करणे अधिकरणे वा अभिरामः charming तस्य भाव अभिरामता charm ताम। Obj of अचूचुरत्।

12 Voice—विष्टरेण तेन अभिरामता अचारि।

13 *Remark*—In sl 15 Hari get up and offers a seat to the sage. Sl 16 notices the sage just seated Now is the

. to effe बया &c Hence sl 14 should be read after s 1 It s fi t f the बयो &c is described in Sl 17 which s 1 r as n w s sl 14 should immediately precede sl 17

*Narada duly hounoured*

विधाय तस्यापचितिं प्रसेदुषः
प्रकाममप्रीयत यज्वनां प्रियः ।
ग्रहीतुमार्यान् परिचर्य्यया
मुहुर्महानुभावा हि नितान्तमर्थिनः ॥ १७ ॥

*Prak*—यज्वनां प्रियः प्रकामम् अप्रीयत [Hari the favourite of sacrificers was mightily pleased] When ?—प्रसेदुषः तस्य अपचितिं विधाय [The sage was pleased with his reception and Hari was delighted that h services proved so acceptable to the sage] Why did Hari care so much for the sages satisfaction ?—मुहुः परिचर्य्यया आर्यान् ग्रहीतुं महानुभावाः नितान्तं हि अर्थिनः [The great are always anxious to secure the good will of the noble] 17

*Prose*—यज्वनां प्रियः (i e हरिः) प्रसेदुषः तस्य अपचितिं विधाय प्रकामम् अप्रीयत । महानुभावाः आर्यान् परिचर्य्यया मुहुः ग्रहीतुं नितान्तम् अर्थिनः हि ॥ १७ ॥

*Eng*—That delighter of sacrificers was highly satisfied having rendered service unto him that was pleased The high minded are greatly desirous of winning over the noble at all times with attentions 17

*Beng*—সৎকারে মুনি প্রসন্ন হইলেন দেখিয়া যজ্ঞেশ্বর হরির পরম আনন্দ হইল। মহাত্মা মহাপুরুষ সাধুগণকে পরিচর্য্যার দ্বারা বশীভূত করিতে অত্যন্ত ব্যগ্র হইয়াই থাকেন। ১৭ ॥

*Expl* See *Prak*

*Malli*—विधायेति । यज्वानो विधिना इष्टवन्तः [ "यज्वा तु विधिनेष्टवान्" इत्यमरः । "सुयजोः—" इति यजिधातो ङ्वनिप् ] तेषां प्रियः हरिः प्रसेदुषः प्रसन्नस्य [ सदः क्वसुरित्युक्तम् ] 'तस्य' मुनेः अपचितिं पूजाम् [ "पूजानमस्यापचितिः"

इत्यमर ] 'विधाय विशेषेण मनोवाक्कायकर्मभिस्तत्परतया कृत्वा 'प्रकामम् अत्यथम्' 'अप्रीयत' प्रीत अभवत [ प्रीयतेर्देवादिकात् कर्त्तरि लङ्[2] ]। मुनिपूजाया प्रीतिहेतुत्वे अर्थान्तर न्यस्यति—'महानुभावा' महाशान 'आर्याम' पूज्यान 'परिचर्यया शुश्रूषया 'हीतु' वशीकर्तुम् [ यह अनिटि दीर्घ " इति इटो दीर्घ[3] ] 'नितान्तम् अर्थिन' अभिलाषवन्त 'हि' भवन्ति [ अर्थनम् अथ अभिलाष'। स एषामस्तीति-मत्वर्थे इनि। न तु णिनि "कृद्वृत्तेस्तद्धितवृत्तिर्बलीयसी" इति भाष्यात[4] ] १७ ॥

## Notes on Malli

1 The affix is ङ्निप् after the root by "सुयजो —"(*Char*)
2 Here there is लङ् after the दिवादि root प्री in the कर्त्तृ वाच्य।
3 The इट् is lengthened by "ग्रह —" (*Charcha*) 4 We do not get णिनि because the भाष्य says derivation by तद्धित prevails over one by कृत्।

*Sara*—पूजया तया मुनि प्रसन्नो बभूव तेन च इरस्य प्रीतिर्जाता। आर्या प्रीयत्नाविति साधव सदैव काङ्क्षन्ति ॥ १७ ॥

## CHARCHA

1. विधाय—वि+धा+ल्यप् having rendered
2 अपचितिम—अप+चि+क्तिन भाव अपचिति worship ताम
3 प्रसेदुष —प्र+सद+क्वसु प्रसेदिवस् he who was pleased तस्य। Qual तस्य। This is the *past* The reference is to the time when अपचिति was rendered
4. प्रकामम्—अव्यय। Excessively Qual अप्रीयत। Comp "जातो ममाय विशद प्रकामम्"—*Sakuntala* Act IV
5 अप्रीयत—प्री+लङ् त। प्रीयत, पिप्रिय प्रेष्यते, अप्रेष्ट।
6 यज्वनाम्—इज्वन्त इति यज+ङ्निप् भूत कर्त्तरि यज्वन् those who had sacrificed. तेषाम्। Mallis rule is "सुयजोङ्निप्"—The roots सु and यज take ङ्निप् in the भूतकाल and कर्तृ वाच्य।
7 ग्रहीतुम्—ग्रह+तुमुन्=ग्रह+इट्+तुमुन=ग्रहीतुम् to win over The इ becomes ई by the rule "ग्रह अनिट "—इट् after ग्रह is lengthened but not in लिट्।
8 आर्यान्—अर्यन्ते इत्यन्ते आर्यन्ते इति ऋ+ण्यत् कर्मणि आर्या-

the noble आर्य यत् gives अर्य which means स्वामिन् master and वैश्य।

9 परिचर्या—परि+चर+श भावे स्त्रियाम् परिचर्या service. तया। क्रिया करण

10 महानुभाव—भू+घञ् भावे भाव disposition अनुगत भाव अनुभाव fitting disposition majesty, प्रादितत्—। "अनुभाव प्रभावे स्यात् इत्यमर। महान् अनुभाव एषाम्, बह—। Qual. जना understood. Avoid अनु+भू+घञ् अनुभाव because the rule "श्रिणीभुवोऽनुपसर्गे" guides घञ् only when no उपसर्ग precedes, the above takes अप् giving अनुभव।

11 नितान्तम्—नि+तम+क्त कर्तरि नितान्त excessive. तत् यथा तथा। Qual the क्रिया is अर्थिन। There is a क्रिया in अर्थिन (see next)

12 अर्थिन—अर्थ+घञ् भावे अर्थ longing स अस्ति एषाम् इति अर्थ+इनि मत्वर्थ अर्थिन desirous Malli avoids the derivation अर्थयन्ते इति अर्थिन with the कृत् affix णिनि because, as he says, the अन्थ prefers a तद्धित affix in such cases The reason is in the arrangement of the अष्टाध्यायी we have कृत् in the third chapter and then follows तद्धित। The latter being subsequent to the former, prevails when there is scope for both Here णिनि gives अर्थिन् and so also does "अतइनिठनौ" (?)। The latter guides a तद्धित and prevails over the *former. If however, कृत् is allowed,* नितान्तम् is easily explained, for नितान्तम् अर्थिन then means नितान्त यथा तथा अर्थयन्ते which is quite legitimate With a तद्धित we say नितान्तम् अर्थिन = अर्थ एषां नितान्त यथा तथा अस्ति। Either way नितान्तम् is a क्रियाविशेषण।

13 *Voice*— प्रियेण महानुभावै अर्थिभि (भूयत)।

*18 Hari receives holy waters from Narada*

अशेषतीर्थोपहृताः कमण्डलोर्निधाय पाणावृषिणाभ्युदीरिताः।
अघौघविध्वंसविधौ पटीयसीर्नतेन मूर्ध्ना हरिरग्रहीदपः ॥ १८ ॥

*Prak*—नतेन मूर्ध्ना हरि अप अग्रहीत् [Hari lowered his head and on it took the water] Which water?—ऋषिणा अभ्युदीरिता अप [The water which the sage cast towards him] Where did the

sage get the water ?—कमण्डलौ पाणौ निधाय स यथाभ्युदीरित" [ The sage took the water out of h s *kamand ılu*] Why d d Har ac cept the water ?—अघौघविध्वंसविधौ पटीयसी अपः [It was no ord nary water but very efficacious in remo ing s n] How was that ?—अनन्ततीर्थोपहृता अपः [The sage in h s roam ngs all over the three worlds had collected in h s Kamandalu waters f om the count less holy plac s he had v s ted Hence the r effi acy] 18

*Prose*—अनन्ततीर्थोपहृता कमण्डलौ पाणौ निधाय ऋषिणा अभ्युदीरिता अघौघविध्वंसविधौ पटीयसी अपः हरिः नतेन मूर्ध्ना अग्रहीत् ॥ १८ ॥

*Eng*—With head lowered Har accepted the water col lected at endless sacred places and spr nkled at h m by the sage af er it was pl ced on h s hand from h s p tcher hence potent at the wo k of the removal of a mult tude of s n 18

*Beng*—হরির ক নেত্রে নানা তীর্থের জল ছিল তিনি উহা হইতে হস্তে করিয়া কিছু জল হাতে দিয়া প্রতি প্রক্ষেপ করিলেন হরি সেই পাপনাশী জল নতমস্তকে গ্রহণ করিলেন ॥ ১৮ ॥

*Expl*—The sage in h s roan ngs all o er the three worlds had collected n his *Kamandal* water from the countless holy places v s ted by h m Ti s water consequently was very efficac ous in removing s n Some of t l e spr nkled on Har and Hari felt grat fed 18

*Malli*—अनन्तेति । अनन्तेभ्य तीर्थेभ्य उपहृता आहृता तया 'कमण्डलौ उन्नतपात्रात् पाणौ निधाय' न्यस्य पाणौ निधाय इत्यत्र [ क्रियान्तराचितक्रियापदसदा कमण्डलोरपादानत्वम् । "कमण्डलु कुण्डी" इत्यमर ] ऋषिणा अभ्युदीरिता ऋषिना अतएव अघौघानां पापसमूहानां विध्वंसविधौ विनाशकरणे 'पटीयसी समर्थतरा [ पटुशब्दात् इयसुनि "उगितश्च" इति ङीप ] 'अपः जलानि हरि नतेन मूर्ध्ना अग्रहीत ' स्वीकृतवान [ ग्रहेलङ ] ॥ १८ ॥

## Notes on Malli

1 क्रियान्तर &c —The अपादानता of कमण्डलु is w th respect to

the क्रिय (उद्धरण क्रिया) that is implied by another क्रिया (निधान क्रिया) 2 ईयसुन् is attached to पटु and then ङीप comes in ly उदित्य (Charcha

Sira—पुमान कमण्डलुना मुनिना अभ्युदितो हरि आत्मानं विपाप मन ॥ १८ ॥

## CHARCHA

1 अघाघ &c —शिव+घञ् कर्मणि शेष remainder अवशिष्यमाणम् शेषम् अधम् अघशेषाणि कर्म—। तीर्थ a holy site उप+हृ+क्त कर्मणि उपहृत fetched अघशेषाणि तीर्थानि कर्मधा—। तैस्य उपहृतानि, सुप्सुपा। ता। Qual अप The कर्म—is by the Varttika "नञाऽऽस्यघाताम्—"

2 कमण्डलो —अपादाने ५मी। अपादान of उद्धरणक्रिया understood (see Malli). Removal from the कमण्डलु is implied by निधाय (see Malli) Placed in the hand suggests that it had been removed from the कमण्डलु।

3 निधाय—नि+धा+ल्यप् having been placed

4 अभ्युदीरित—अभि+उद्+ईर+णिच् स्वार्थे+क्त कर्मणि Jerked at ता। Qual अप।

5 अघौघ &c —अघ sin ओघ multitude वि+ध्वंस्+घञ् भावे विध्वंस removal वि+धा+क्ति भाव विधि act अघानाम् ओघ a multitude of sins ६तत्—। तस्य विध्वंस removal of a multitude of sins ६तत्—। तस्य विधि or स एव विधि, act of removing &c ६तत्—or कर्मधा—। तस्मिन्। अधि ७मी।

6 पटीयसी—पटु efficacious अतिशयेन पटव or पट्वः इति पटु or पट्वी+ईयसुन्+ङीप स्त्रियाम् पटीयसः very efficacious ता। Qual अप। Here the comparisons, as implied by ईयसुन् is with other holy waters and is *mental* (बौद्ध अतिशायनिक)।

7 नतेन—नम+क्त कर्तरि low तेन। Qual मूर्ध्ना। The head was lowered in the act of obeisance it was then that the sage jerked out his handful of holy waters

8 मूर्धा—श्या करणे।

9 अग्रहीत—ग्रह+लुङ तिप गृह्णाति गृह्णाति, जग्राह जगृहे अग्रहीत् अग्रहीष्ट, ग्रहीष्यति त।

10 अप —अप् water ता Always feminine plural अप्सु-मनसो वर्षा अप्सरसः सिकताः समाः। एते स्त्रियां बहुत्वे स्युरेकत्वेऽप्युत्तरत्रयम् ॥"

11 *Voice*— धनीभिस्त आप हरिणा अग्रहीषत or अग्रहिषत

19 *Sage's seat surpasses Sumeru's peak*

स काञ्चने यत्र मुनेरनुज्ञया नवाम्बुदश्यामतनुर्न्यविक्षत ।
जिगाय जम्बूजनितश्रियः श्रियं सुमेरुशृङ्गस्य तदा तदासनम् ॥१९

*Prak*—तदा तत् आसनं सुमेरुशृङ्गस्य श्रियं जिगाय [ At the time the seat surpassed the beauty of the peak of Sumeru ] Which seat ?—यत्र सः मुनेः अनुज्ञया न्यविक्षत [ The seat on which he sat at the sage's request ] What happened to enhance the beauty of the seat then ?—नवाम्बुदश्यामतनुः सः काञ्चने ( आसने ) न्यविक्षत [ Personally Hari was dark as a new cloud —the seat again was golden Hence the beauty ] But the Sumeru is golden throughout without a dark speck—जम्बूजनितश्रियः सुमेरुशृङ्गस्य श्रियं जिगाय [ That is true but you forget that there is a huge Jambu tree on the peak of the Sumeru bearing an unfailing crop of dark berries The tree always looks dark with its load The dark tree on the golden peak and Hari on the golden seat looked alike ]

*Prose*—नवाम्बुदश्यामतनुः सः मुनेः अनुज्ञया काञ्चने यत्र ( आसने ) न्यविक्षत तत् आसनं तदा जम्बूजनितश्रियः सुमेरुशृङ्गस्य श्रियं जिगाय ॥ १९ ॥

*Eng*—At the time the golden seat on which he of a frame dark like a fresh cloud sat at the command of the sage surpassed the beauty of the peak of the sumeru to which charm is lent by Jambu berries 19

*Ben* —মুনির আজ্ঞায় [illegible] উপবেশন করিলেন। [illegible] সেই [illegible] হইল। ১৯।

*Expl*—At the command of the sage Hari sat on a golden

wa e seat then surpassed the beauty of j k S m ru w l ts crest of the fa ous *Jambu* e n a , crop of dark berries 19

1/ —म क घनेति नव ल त्यामतनु स हरि मुनौ अनुशया काञ्चन क प्रकिक र कर्णिक आसनवन्य¹] यत आसने अविश्त उपविष्टवान् [नियुर्वे विश्वदि न स इत्याकानैय म्। "शन उपधा लिट क"²] तत् आसन न द 4 पदम समये जन नीलफलविश्व ["जम्बू फलभिवया च राजजम्बू महाफला" इत्यभि नवम मायाम् (१)] तथा अमिता नी घन तत् तदोक्तम [भावितपक्वत न पल पवइ बत जुमभाव³] सुमेरुशृङ्गस्य श्रियं शिखायां अभिभूतवत् दधय [ मनुलि त्र इति कुलम् उपमा अनुप्रासयो संसृष्टि⁴] ॥ १८ ॥

## Notes on Malli

1 The ffr s वन mplying a tra f r n (विकार)। 2 H e y the le "नैविश" we have आसनवन्य er विश proceded by fित a d ter वस by "शन—" (*Cha chr*) 3 The word (जम्बू फलभिव) le g भावितपुक्त (*Charcha* we l ve l ere पुवइव wl ch । o al Hence no जुम (*Charcha*) 4 We have न in place of श्र l y "सन्—" (*Charcha*) 5 Here is nter n ngl ng of उपमा and अनुप्रास।

*Sara*—मुनिना आसनो हरि सुवर्णासन अस्ते। तव नम नेन नवर्द्दघ्यासित पक्व न जम हरीय तलशायरं सुमेरुगृङ्गं कान्त्या अतिशिश्च ॥ १८ ॥

## CHARCHA

1 काञ्चने—काञ्चन gold काञ्चनस्य विकार इति काञ्चन + अण् काञ्चनम् golden तास्मन्। *Qual* यत (*i e* आसने)।

2 अनुशय—अनु + आ + शङ भाव अनुशा command इया। हैती शया। Out of repect to the sage Ha kept a l ng after the sage had been seated and then the age co mand d l m to s t down

3 नव &c—अम्बु ददाति इति अम्बु + दा + क कर्मणि अम्बु = cloud नव अम्बुद fresh cloud नवमेघ— स इव श्यामा उपमानकर्मधा—।

नवाम्बुदश्यामा तनुः यस्य बहु—। Qual स । A *fresh* cloud is a *dark* cloud, hence the qualifying epithet नव।

4 न्यविक्षत—नि+विश+लुङ्‌ त। विशति, विवेश वेक्ष्यति, अविक्षत By the rule "नेर्विशः" विश takes the आत्मनेपद when preceded by the prefix नि। च्लि is replaced by क्स in the case of an अनिट् root ending in श ष स ह and having इ उ ऋ in the pen ulti mate (See "शल—", Malli विश ends in श and has इ for उपधा। Hence नि+विश्+त=नि+अ+विश+क्स+त=न्यविश स त=न्यविक्षत।

5 जिगाय—जि+लिट्+णल। जयति जेष्यति अजैषीत्। By the rule सन्लिटोर्जेः" the ज becomes ग with सन and also in लिट्।

6 जम्बू &c—जम्बू (fem) is our कालजाम। It may stand here either for the tree or for its fruit then जम्ब्वाः फलम् इति जम्बू+अञ्। The अञ् disappears by the rule "लुप् च"। The result is जम्बू in the feminine It is not neuter because the rule "लुपि युक्तवत् व्यक्तिवचने requires the final word to have the gender and number of the original which is here जम्बू in the feminine जन+णिच्+क्त कर्मणि जनिता caused जम्ब्वा जनिता जम्बूजनिता इतम्—। ताम्यां यो यस्य जम्बूजनितस्रि, बहु—। तस्य। Qual. सुमरुच्छस्य। The प्रातिपदिक here has स्रि with a short vowel because it qualifies सुमरुच्छ which is neuter, and then "ह्रस्वो नपुंसके प्रातिपदिकस्य" shortens the vowel Another point to note is—why not जम्बूजनितस्रिय like व रिय ? Malli answers that the word is one that may be applied to males females &c equally well (भाषितपुंस्क)। Such words are optionally treated as masculine in विभक्ति from तृतीया onwards by the rule "तृतीयादिषु भाषितपुंस्कं पुंवत् गालवस्य"। Hence जम्बूजनितस्रिय if taken as पुंवत्, otherwise जम्बूजनितस्रिय। The fruit जम्बू here is in the singular as it stands for the जाति। Note that the rule "जम्ब्वा वा" allows णत् optionally which does not disappear, and also अञ् which disappears not by लुप् but by लुक् "फले लुक्"— । P 4 3. 163) णत् gives जाम्बव फलम् and अञ्‌लुक् yields जम्बू फलम् with a short उ because the rule "लुपि युक्तवत्—" no longer applies, so the final word cannot be feminine like the original, but neuter as a

विशत्वम् । फल thereof the vowel is shortened by "ह्रस्वो नपुंसके—".

समक १८—समक the golden mountain which is the residence of the gods तत्र मेरुम् इत्यत—। तस्य। The Puranas say there is a Jambu tree at the top of the Sumeru which lends its hue to कनकगिरि। This tree is always blue because always fruit

५ आसनम्—आस्त अस्मिन् इति आस् + ल्युट् अधिकरणे। Seat

) Voice— तनुना तत नवमि ( भावे ) तेन आसनेन श्री स्थिते।

20 Hari described

स तप्तकार्त्तस्वरभास्वराम्बर.
कठोरताराधिपलाञ्छनच्छवि. ।
विदिद्युते वाडवजातवेदस.
शिखाभिराश्लिष्ट इवाम्भसा निधि ॥ २० ॥

*Prak* —स अम्भसा निधि इव विदिद्युते [ The Lord appeared like the ocean ] How so ?—वाडवजातवेदस. शिखाभि. आश्लिष्ट अम्भसां निधिरिव [ He looked like the sea enveloped in the flames of the Badava fire ] How was that ?—तप्तकार्त्तस्वरभास्वराम्बर स [ He was clad in clothes that glittered like liquid gold which resembled the lambent flames of the Badava fire ] But where is the resemblance with the sea ?—कठोरताराधिपलाञ्छनच्छवि स [ Personally he was dark like the stain in a full moon, so bore the complexion of the blue ocean ] 20

*Prose*—तप्तकार्त्तस्वरभास्वराम्बर: कठोरताराधिपलाञ्छनच्छवि: स वाडवजातवेदस शिखाभि: आश्लिष्ट: अम्भसां निधि: इव विदिद्युते ॥ २० ॥

*Eng* —He with a garment glittering like heated ( melted ) gold and of a complexion as that of the stain in a full moon, shone like the receptable of waters ( sea ) clasped by the flames of the Badava fire. 20

*Beng* —হরির দুই পূর্ণচন্দ্রের কলঙ্কের ন্যায় কৃষ্ণবর্ণ ও তাঁহার পরিধানে তপ্ত স্ব

স্বাম উজ্জ্বল পীত বস্ত্র ইন্দ্র ও ক বাড়বানলের শিখায় আলিঙ্গিত সমুদ্রের ন্যায় দেখাইতেছিল। ২০

*Expl*—Dark in person and clad in clothes that glittered like liquid gold Hari bore the appearance of the blue ocean clasped by the lambent flames of the adava fire 20

*Malli*—स तत ति तप्त पुष्पान्मशोधित कातस्वर सुवर्णम [ तक्म कार्तस्वर जाम्बूनदमष्टापदोऽस्त्रियाम्' इत्यमर ] तन्त् भास्वर शोभमानम अम्बर यस्य स पीताम्बर इत्यर्थ कनकेरतराधिपस्य पुण्या लाञ्छनस्य छविरिव छवि यस्य स [ इति उपमानपूर्वपदो बहुव्रीहि उत्तरपदलोपश्च ] 'स हरि 'वाडव जातवेदस' बाडवाग्न 'शिखाभि' ज्वालाभि 'आश्लिष्ट व्याप्त 'अपाम् निधिरिव समुद्र इव 'विरेजे' बभौ ॥ २० ॥

*Sara*—नवनील पीताम्बरो हरि बाडवानलपरीत सागर इव बभौ। २०।

## CHARCHA

1 तप्त &c —तप+क्त कर्मणि तप्त heated melted कार्तस्वर gold The derivation is uncertain Bhanuji says—"कृतस्वर आकरविशेष भवम्। अण्।" He also suggests an alternative—"कृता पठिता स्वरा यन स कृतस्वर learned Brahman तस्य इदम अपि इत्यण्"। भास+ वरच् कर्तरि भास्वर bright अम्बर robe तप्त कार्तस्वरम, कर्मधा—। तदिव भास्वरम उपमानकर्मधा— तादृशम अम्बरम यस्य बहु—। Qual स। The rule for उपमानकर्मध —is "उपमान नि सामान्यवचन "।

2 कठोर &c —कठोर full Comp "कठोरीभूतो दिवस", "कठोरपाराशतकण्ठनाद" &c तारा a zodiacal star supposed to be a daughter of दक्ष। लाञ्छन stain छवि complexion अधिपति इति अधि+पा+क कर्तरि अधप lord ताराणाम अधिप the lord of the stars, *i e*, the moon, षष्ठी—। The principal zodiacal stars are अश्विनी, भरणी, कृत्तिका, रोहिणी &c — in all These are regarded as wives of the moon कठोर, ताराधिप, कर्मधा—। तस्य लाञ्छन षष्ठी—। तस्य छवि, षष्ठी—। सा इव छविर्यस्य, बहु—। Qual सः। The बहु—s by "सप्तम्युपमानपूर्व"स्य—" (ante)

3 विरेजुर्—वि+राज+लिट् ए। शासन दिग्न शातिग्न भवा तिरे—भट्टनत।

4 — बड‍ब । बडवायां भव इति बडवा+अण बाडव
तन+क कन र जात born जातवृ विद्यत इति
जन सम क न जनन that which exists in everything
h a जठरादि comp "बाडवाणां जठरवृ
हत तथ अस्य दमन नि बड्व । बडवा आनलेना कमथा— । तथा
वं क no जग्ध d fa ed nto the sea I s आपदि
A rns s u n thr gl the mo tl of a g gan
I f ne I ad "भक्तम् बाडवा बडवानल"
Cu तत्त कथित तत और्वादि विवक्षालय। उत्तमस्त स
चैवाप उपयुक्त क सह थी। सहडवमिते मुल यस्त इति ते तिर ॥"—*Mahi bhar ta*

5 क ल्पिष्ट —च +यिप+क कमणि en braced Qual निधि
6 निधि —नि+ध +कि अधिकरण receptacle
*l e*— बन्यस्य तलिनो तन आयतन निधिना ।
8 *l ark*—The propr ety of the con pa so is ques n I H n s clothed yellow the sea is n t clothed n h e

*The r u ion*

रथाङ्गपाणे पटलेन रोचिषामृषित्विषः संवलिता विरेजिरे।
चलत्पलाशान्तरगोचरास्तरोस्तुषारमूर्तेरिव नक्तमंशवः ॥ २१ ॥

*Prak*—ऋषित्विषः नक्तं तुषारमूर्तेः अंशवः इव विरेजिरे [The glow of the sage s pe son appeared l ke moon-beams at n ght] That s but natural n a white person—तरोः चलत्पलाशान्तरगोचराः अंशवः इव [Not l ke ord nary moon beams but l ke those that enter the dark nte or of a tree shrouded n ts th ck foliage when a few leaves here and the e are pushed as de by tl e breez ] How was tha ?—रथाङ्गपाणेः रोचिषां पटलेन संवलिताः ऋषित्विषः [The lustre of Har was dark l ke the nter or of he tree ment oned above, and when tl e wh te lustre of the sage got blended w th that of Har the resemblance as above as complete]

*Prose*—रथाङ्गपाणेः रोचिषां पटलेन संवलिताः ऋषित्विषः नक्तं तरोः चलत्पलाशान्तरगोचराः तुषारमूर्तेः अंशवः इव विरेजिरे ॥ २१ ॥

*En* —The lustre o the sa_e blended w th the n a s of l_ht from the discus armed K l n a appeared l ke the bean s of the snow complex oned moon at n ht lod ed n the open ings between the mov ng leaves of a tree 1

*P n* —[illegible]

*Expl* —Haris glow w s d rk l k the nter or f a tree shrouded n its th ck fol a_e n a n o n l t n_ht The wh te glow of the sa_e got blended v th tl at of Har and appeared l ke moon beams that get ins de the tree when s leaves are agitated by the breeze 21

*N B* —The s m le is a poor one When two colours are blend d the result s o e un for n colou Th n xt verse is bas d upon th s f ct

*Malli* —रणाङ्गपाणिरिति 'रणाङ्ग चक्र पाणौ यस्य तस्य हरे [ "प्रहरणा र्थेभ्य परे निष्ठासप्तम्यौ भवत" इति पाणे परनिपात 1 ] रश्मिया छवीना पटलेन समूहेन 'मवनित' मिश्रिता 'सुविशद नक्त रावा [ मतन्वर्थे ...यम ] तनौ ... पत्राणाम् 'अन्तराणि विवराणि गोचर ... यस्य तस्य इन्दो 'चन्द्र इव विरेजिरे चकाशिरे ॥ २१ ॥

## Notes on Malli

1 The word पाणि s f nal by "प्रहरणा—" ( *Charcha* )

*Sara*—[illegible] ॥२१॥

## CHARCHA

1 रथ &c —रथाङ्ग a part of a chariot (रथ—) The axle, the wheel &c. are all par s of a chariot Lu here it stands for the *wheel* चक्र । By transference of ep thets चक्र is an iron d sc sharpened at the rim wh ch is a form d bl weapon of 14

offence बहु इ पाणौ यस्य वह—। This is a name of Hari whose prin । । w ।। ० । is the चक्र named सुदर्शन। तस्य। Mallis's rule "प्रहरण यस ..." means that in a बहुव्रीहि, a क्त प्रत्ययान्त word and a सप्तम्यन्त word follow one meaning a weapon. Here रथाङ्ग is a weapon ... पाणी which is सप्तम्यन्त is placed after it. Usually, however क्त and सप्तम्यन्त words *lead* in a बहु—। Thus कृष्टि क ... यस्य मृगकाम, ... इत्यादि चरन शिरोदयादि (Sl 10 *ante*), &c

2 यन्नत—सहार्थे तृतीया।

3 दीधयाम् दीधिम् lustre तेजस्। ताम्राम्।

4 कवि &c —त्विष् lustre तेजस्। यस्य त्विष इतत्—। Nom to विरेजिरे।

5 सवलिता —सम्+वल्+क्त कर्मणि blended. Qual छविविशेष।

6 विरेजिरे—वि+राज+लिट् इरे। राजति ते, रराज रेजे, राजिष्यति ते, अराजत् भर लिङ्।

7 चलत् &c —चल्+शतृ चलत् shaking, moving चपल्। पलाश leaf ... interval गाव इन्द्रियाणि चरन्ति चस्मिन इति गो+चर+घ अधिकरण निपातनात् गोचर range (of the senses), उपपदतत्—। चलन्ति पलाशानि कर्मध—। तदाम् अन्तराणि, इतत्—। चलत्पलाशान्तराणि गोचर यदाम् बहु—। Qual. ... Here गोचार is expected with घञ् by the rule "हलश्च"। Hence we have निपातन in the rule "गोचर सञ्चर वह व्रज व्यज आपण निगमाश्च"।

8 तुषार &c —तुषार cool "तुषार शीतल शीत" इत्यमर। मूर्च्छ धातो इति मूर्च्छ+क्तिन् करणे मूर्ति body तुषारा मूर्तिरस्य cool bodied *i. e*, the moon बहु—। Or तुषार snow "तुषारस्तुहिनहिमम्" इत्यमर। तुषारस्य मूर्ति the appearance of snow, इतत्—। सा इव मूर्तिरस्य, बहु—। तस्य। The idea is vague in the first exposition पष्ठे वर्षी।

9 नक्तम्— An अव्यय in the sense of रात्रौ।

10 *Voice*— संवलितानि छविविसृभिः गोचरैः चशुभिः इव विरेजे।

*22 They appeared as of one colour*

प्रफुल्लताषिच्छनिभैरभीशुभिः शुभैश्च सप्तच्छदपांशुपाण्डुभिः।
परस्परेण च्छुरितामलच्छवी तदेकवर्णाविव तौ बभूवतुः॥ २२॥

*Prak*—तदा तौ एकवर्णौ इव बभूवतु [At the time the sage and Hari seemed to be of the same complexion] How so ?—परस्परेण च्छुरितामलच्छवी तौ [They were tinged by each other and so appeared to be of the same complexion] What shade of colour did they show when tinged ?—प्रफुल्लतापिच्छनिभैः शुभ्रैः अभीषुभिः (च्छुरिता मुनेश्छविः ) [The sage was white the rays from Hari got blended with it and the result was that the sage looked neither white nor dark but a mixture of the two] How did Hari fare ?—सतच्छदपागपाण्डुभिः शुभ्रैः अभीषुभिः ( च्छुरिता हरेश्छविः ) [The dark body of Hari was suffused over with the white rays from the sage and he too looked of the same colour as the sage] २२

*Prose*—प्रफुल्लतापिच्छनिभैः सतच्छदपागपाण्डुभिः च शुभ्रैः अभीषुभिः परस्परेण च्छुरितामलच्छवी तौ तदा एकवर्णौ इव बभूवतु ॥ २२ ॥

*Eng*—At the time the two appeared as of the same complexion having their spotless figures tinged by each other with pure beams like full blown *Tamala* flowers and white like the pollens of the Saptacchada flower २२

*Beng*—তাঁহারা পরস্পর পরস্পরের দেহ প্রফুল্ল তমাল পুষ্পের ন্যায় নীল ও সপ্তচ্ছদের পরাগের ন্যায় শুভ্র রশ্মি রঞ্জিত করিলেন, তখন উভয়ে যেন একবর্ণ হইয়া পড়িল । ২২ ।

*Malli*—प्रफुल्लेति। प्रफुल्लमिति 'प्रफल्ल विकसितम् [ फल्ल विकसने इति धातोः पचाद्यच्। फुल्लनिष्ठायाम् "अनुपसर्गात् फुल्लक्षीबकृशोल्लाघाः" इति निपातनात् 'प्रफुल्लम्' इत्यत्र इति क्षीरस्वामी[1] ] 'तापिच्छस्य' तमालस्य पुष्पं तापिच्छम् [ 'फले लुक्' इति तद्धितलुक्। "निर्हीने प्रसवे सर्वम्" इति नपुंसकत्वम्[2]। "कालस्कन्धस्तमालः स्यात् तापिच्छोऽपि" इत्यमरः ]। तेन सदृशैः 'प्रफुल्लतापिच्छनिभैः' [ निभसङ्काशनीकाशप्रतीकाशोपमादयः। अतएव "स्युरुत्तरपदे त्वमी। निभसङ्काश-नीकाशप्रतीकाशोपमादयः ॥" इत्यमरः[3] ] सप्त छदाः पर्णानि पर्वसु यस्य इति 'सप्तच्छदः' इत्यर्थः ["सप्तपर्णो विशालत्वक् शारदो विषमच्छदः" इत्यमरः। "संज्ञायामपि हिविषय बीप्सार्थत्व सप्तपर्णादिवत्" इत्याह भट्टः[4]। इष्ट तादृक्

वत् ]। तस्य पुष्पाणि मत्रच्छन्ति तेषां पांशुवत् (१) पाण्डुमि शुभे श्रभीशुभि श्व्योत्यरश्मिभि [ "अभीशु प्रग्रह रश्मी" इति शाश्वत ⁵ ] 'परस्परेण छुरित' इषित अमन कृत्वा अन्योन्यकान्ती यथा तौ [ छुरितारभीषुणाम् ( ष १ ) अवयवावयविभावात् मन्विर्द्दश ⁶ ] तौ हरिमारदौ सदा एकवर्णा इव बभूवतु [ उभय प्रम मनन न नभसोरपि सवर्णौ गङ्गायमुनासङ्गम इव स्फटिकेन्द्रनीलमणिप्रभामन्वय कश्चित् एको वर्ण प्रादुरभूत । तन्निमित्ता चायम् अनयोरेकवर्णत्वोत्प्रेक्षा ⁷ ] ॥२२॥

## Notes on Malli

1 फुल्ल &c —This ends with अच of the पचादि class after फुल्ल to open Kshirasvamin says that by the rule "अनुप—", फल with निष्ठा added must give प्रफुल्त (*Char*) 2 Here the तद्धित is elided by the rule "फल लुक्" (*Char*) It is neuter because "द्विहीन—" (all words signifying *produce* (fruits, flower &c) are in the neuter) 3 The विग्रह does not contain all the constituents of the समास ( अस्वपदविग्रह )। Hence it is that अमर says "कसर—" (*Char*) 4 A numeral when compounded may imply वीप्सा as in सप्तपर्ण so says the भाष्य। 5. The शाश्वत says अभीशु means प्रग्रह reins and रश्मि rays 6 हरि and अभीशु are treated as अवयव and अवयविन् hence spoken of as different 7 उभय &c —By the mingling of the two tints a single shade like that got by the mingling of the lustre of crystal and sapphire appeared in both as at the confluence of the Ganges and the Jumna And to that is due the surmise ( उत्प्रेक्षा ) of their having the same shade

*Sara*—श्यामता इव धवलता च कये इति रागद्वयस्य उभयत्र सत्त्वमात् दावपि हरिसारदौ सवर्णौ जातौ ॥ २२ ॥

## CHARCHA

1 प्रफुल्ल &c —प्रफुल्लति विकसति इति प्र + फुल्ल + अच कर्तरि प्रफुल्लम् full blown तापिञ्छ is तमाल masc when meaning the tree But तापिञ्छस्य विकार पुष्पम् इति त पिञ्छ + अण तापिञ्छम् Tamala flowers प्रफुल्ल तापिञ्छम् कर्मधा—। प्रफुल्लतापिञ्छ म सदृश इत्यर्थ प्रफुल्लतापिञ्छनिभ

looking like full blown Tamala flower a रतन—of प्रफुल्लतापिच्छ and निभ of the नित्यसमास class है । Qual श्मीवृषि । Malli here notes the following peculiarities —(a) Why not derive प्रफुल्ल from फल to open (निष्फला विशरणे) with the affix क्त ? The answer is फल+क्त=फुल्ल no doubt but if an उपसर्ग say प्र precedes then त will not change into ल and the form will be प्रफुल्त The rule is "अनुपसर्गात् फुल्लक्षीबकृशोल्लाघाः" which distinctly says that फुल्ल, क्षीब, कृश उल्लाघ are allowed with क्त only when no उपसर्ग precedes So with प्र we shall have प्रफुल्त प्रक्षीबित प्रकृशित प्रोल्लाघित। (b) Why is the Tamala flower तापिच्छम् and not तापिच्छः ? Answer—The disappearance of अण् is by लुक् not लुप्। If it were the latter, the form would indeed be तापिच्छ for the flower, because the word to which अण् is attached is masculine (see under जम्, sl 19) In the case of लुक् there is no such restriction and we have the neuter by "हरीतक्यादिषु—" (Malli) The लुक् is by the Varttika "पुष्पमूलेषु बहुलम्"—In the case of पुष्प which is a विकार and मूल which is an अवयव there is irregularity i e sometimes the अण् is retained sometimes it disappears by लुप sometimes again by लुक् । The present is an instance of लुक् Malli's "फले लुक्" is a little misleading having no direct application to our case, it merely introduces the लुक्प्रकरण। (c) Why is प्रफुल्लतापिच्छनिभ a नित्यसमास ? Ans—Because we cannot give a वाक्य containing निभ in the sense of सदृश। प्रफुल्लतापिच्छस्य निभः does not mean प्रफुल्लतापिच्छ न सदृश । This is obvious from अमर where we find "स्युरुत्तर—" i e, निभ सङ्काश &c mean तुल्य only when they are final in a compound No वाक्य being possible the समास cannot be dissolved i e it is a नित्यसमास। "नित्यः समासः नित्यसमासः यस्य विग्रहः नास्ति"—*Bhashya*

> अभीषुभिः—अभीषु rays है । क्त of the त्रिष in अभिलक्षित। The comparison of अभीषु with तापिच्छ is not a happy one The poet means अभीषु was like the *lustre* of तापिच्छ not like the तापिच्छ itself.

3 शुभ—शुभमेव इति शुभ+क beautiful i e। Qual. अभीषुभिः ।

4 सप्तच्छद — सप्त सप्त छदा यस्य सप्तच्छद, बहु—। सप्तच्छदस्य विकार प्रथम इति सप्तच्छद + अण् साप्तच्छदम् flower of the Saptacchada. See ... पित ... पाग ... then परागं साप्तच्छदस्य पांशु, तत्—। स इव पाण्डु ... न कस्य — तै। Qual अभीषुभि। Here सप्त in the बहु — ... altogether i e, it is not that the entire tree ... seven leaves only but seven in every stalk of it. H... s वीप्सा। The वीप्सा is not conveyed by the वाक्य, ... t we say सप्तदल यस्य the meaning will be that the tree has seven leaves in all. But if we compound and say सप्तच्छद the sense will be that every stalk has seven leaves. In other words there वीप्सा in the compound ( वृत्तिविषये ) but no वीप्सा in the विग्रह। The Bhashya notices this peculiarity (see Malli सप्तच्छद &c ) The उपमानकर्मधा— is by "उपमानानि—" (ante)

5 परस्परेण—पर is a सर्वनाम। परेण अभीषुभि दुरिता=tinged with beams by the other, but परस्परेण अभीषुभि दुरिता=tinged with beams by *each* other. *Thus this implies reciprocity* ( कर्मव्यतिहार )। Now comes in the varttika "कर्मव्यतिहारे सर्वनाम्नो द्वे वाच्ये समासवच्च बहुलम्"—A सर्वनाम is duplicated when reciprocity is implied and the whole is irregularly treated as a compound. Hence we get परेण परेण अभीषुभि दुरिता। The commentators say बहुलग्रहणात् अन्यपरयोर्न समासवत्"—अन्य and पर when duplicated are not treated as compounded. So परेण परेण is not a compound. Another Varttika now operates—"असमासवद्भावे पूर्वपदस्थस्य सुप सुर्वक्तव्य "—When not treated as a compound the सुप् in the first half of the double becomes सु (Nom sing) Hence परम् परेण अभीषुभि दुरिता। Lastly परस्परेण अभीषुभि दुरिता। We do not get परंपरेण because this occurs in the कस्कादि list and just like कस्क it does not change its स into विसर्ग।

6 दुरित—दुर+त्र कर्मणि दुरित tinged अविद्यमान मल यस्य स अमलौ spotless बहु—। दुरिते अमले इव नौ यस्यो विपरिणत— ... ती। Here spotlessness attaches to each of the ... figures. Krishna was spotless blue and Narada spotl... But

presently each tinged the others figure The वर्ण—in कमन is by "नञोऽस्त्यर्थानाम् बहुव्रीहि उत्तरपदलोपो वक्तव्य —" (ante)

, एकवर्णौ—एक वर्ण ययो तौ—

8 बभूवतु—भू + लिट् अतुस् । The were transformed because tinged by each other Of course the new colour was neither dark nor white

9 *Voice* — द्विविधा ताभ्याम एकवर्णाभ्याम बभूवे ।

*23 Haris unbounded joy*

युगान्तकालप्रतिसंहृतात्मनो जगन्ति यस्यां सविकासमासत ।
तनौ ममुस्तत्र न कैटभद्विषस्तपोधनाभ्यागमसम्भवा मुदः ॥२३॥

*Prak*—कैटभद्विष तनौ तपोधनाभ्यागमसम्भवा मुद न ममु [Hari was mightily pleased that the sage had come His joy did not find room enough within him ! That is just as it should be —यस्या तनौ जगन्ति सविकासम् आसत तत्र न ममु [The entire creation rested in full development within Haris body yet the joy found the body too small to contain it and came out to be noticed by all present] When did the whole creation get within Hari's body ?——युगान्तकालप्रतिसंहृतात्मन कैटभद्विष तनौ [This was when the demons Madhu and Kaitabha were killed The cycle had ended and Hari had retracted the creation within himself just as a tortoise withdraws his limbs or as the spider draws in his web] 23

*Prose*—युगान्तकालप्रतिसंहृतात्मन कैटभद्विष यस्या तनौ जगन्ति सविकासम आसत तत्र तपोधनाभ्यागमसम्भवा मुद न ममु ॥ २३ ॥

*Eng*—The joy caused by the arrival of the sage measured not (*i e* could not find room enough) in that body of the slayer of Kaitabha in which the worlds rested in full development with the creation retracted at the time of the close of a *Juga* 23

*Ben*—যুগান্তকালে সমুদয় সংহার করিয়া যে হরির দেহে ত্রিভুবন সম্পূর্ণ বিকাশের সহিত অবস্থিত ছিল, মুনির আগমনজাত আনন্দ সেই দেহে স্থান পাইল না। ২৩।

*Tip — Pr s*

V — युगान्तकाले प्रतिसंहृता[1] आत्मनि उपसंहृता ... जीव ... कैटभद्विष हव 'यस्मा तनो 'जगन्ति सविकाशं' ... स्थान कल्पितम् [ ... ] तत तनौ दह 'तदाधनाध्यासन' ... अम्बता [ पदासद् ] 'मुद ... न 'ममु' अतिरिच्यसे ... [ चतुर्दश भुवनभरणपर्याप्त वपुषि ... न ... इति कविप्रौढोक्तिसिद्धाति ... चतिशयोक्ति । सा च मुदामत ... ऽपि असम्बन्धोक्त्या सम्बन्धरूपा[2] ] ॥ २३ ॥

## Notes on Malli

1 Here the printed texts have प्रतिसंहृतात्मन which seems to be a slip for प्रतिसंहृता । 2 चतुर्दश &c — The अलङ्कार is अतिशयोक्ति because the natural excess of the joy is treated as identical with the excess represented by the bold statement of the poet that no room was found in the inside of frame that was wide enough to hold the fourteen worlds, and this अतिशयोक्ति is of the kind in which असम्बन्ध is stated when actually there is सम्बन्ध because असम्बन्ध of the joy is described though there was सम्बन्ध of it within

*Sara*—मुनरागमनात जातो हर्ष्ः स्फुट हृदयमापूर्य बहि प्रकटितो, भूत ॥ २३ ॥

## CHARCHA

1 युगान्त &c —युग a cycle of सत्य त्रेता द्वापर, कलि । प्रति + सम् + हृ + क्त कर्मणि प्रतिसंहृत withdrawn आत्मन् beings जीव (Malli) or देह body "आत्मा देह धृतौ जीवे स्वभावे परमात्मनि" इति विश्व । युगान्त end of the cycle, तत्— । तस्य काल the time of the end &c तत्— । युगान्तकाले प्रतिसंहृता आत्मानो यन, बहु—(Malli) w ... d withdrawn the creation at the end of a *Yuga* ... us कैटभद्विष । We render जीव as *creation* beca s ... his life in it Or we suppose there s ... presen आत्मा of हरि and the आत्मा at the t ... of युग ... present

is fully developed आत्मा and the other was contracted आत्मा। All the worlds rested in full manifestation in the contracted body yet the joy found no room in the fully developed body of Hari This is a better explanation आत्मन् now means देह। and we expound कुक्षान्तर्गत कल्पवधि प्रतिसंहृत' कुक्षिगत्या सङ्कोचित 'आत्मा' शरीर यत तस्य &c Also see Note 6 below

2 जगन्ति—गम+क्विप् कर्तरि ( See Sl 1 ) Nom to आसत।

3 सविकाशम्—वि+काश+घञ् भावे विकाश manifestation तेन सह बह—। Qual आसत।

4 आसत—आस+लङ् अन्त। आस आसाञ्चक्र &c आसिषत आसिष्ट।

5 ममु —मा+लिट् उस। Measured (intransitive) माति ममौ मास्यति, अमासीत्। Nom मुद

6 कैटभ &c —कैटभ name of a mighty demon that was slain by हरि। कैटभं द्विष्ट इति कैटभ+द्विष+क्विप् कर्तरि कैटभद्विट् the slayer of Kaitabha उपपदतत्—। तस्य। मधुरिपु मधुसूदन कैटभजित् &c are proper names of Vishnu After महाप्रलय Hari enjoyed sleep ( योगनिद्रा ) for a very very long time His first creation was ब्रह्मन् who appeared seated on a lotus that sprang from the navel of Hari The Lord's ear wax accumulated gave birth to two mighty demons मधु and कैटभ who at once made a rush towards ब्रह्मन् to eat him up The Lord was aroused by the appeals from the terrified ब्रह्मन् and slew the demons Com "नाभिप्ररूढाम्बुरुहासनेन संस्तूयमानः प्रथमेन धात्रा। अमुं युगान्तोचितयोगनिद्रः संहृत्य लोकान् पुरुषोऽधिशेते॥"—Raghu

7. तपोधन &c—अभि+आ+गम+घञ् भावे अभ्यागम approach, visit. सम्+भू+अप् कर्तरि सम्भव that which happens तपः धनं यस्य तपोधन whose wealth is penance, बह—। तस्य अभ्यागम the visit of the sage, तत्—। तेन सम्भवः arising out of the visit of the sage, मुद्मुदा। Or तपोधन अभ्यागमेन सम्भवति इति तपोधनाभ्यागम+सम+भू+अच् कर्तरि। Or again सम्भवत्यस्मात् इति सम्+भू+अप् अपादाने सम्भव cause तपोधनाभ्यागमः सम्भवः यस्याः सा, बह—। Qual मुद्। The latter is Malli's usual way of expounding such cases, it is difficult to see why he discards it here

S मुद —मद+क्विप् कर्मणि। क्रियन्तात् स्त्रीत्वम्। The plural is rather unusual In defence we say मुदां मधाख्यानां आधारभेदात् चक्षुर्मां प्रति भिन्नत्वकल्पनया बहुत्वम्।

) I ce— सर्वदि धाम्नत मध्यवाभि मुदि न मर्म।

*Remark*—For similar ideas cp—"अमु युगान्तोचितयोगनिद्रं संहृत्य लोकान् पुरुषोऽधिशेते" &c —Raghu also विबुधेन मानसोऽस्य कुशेन भुवनानि यस्य पवित्र युगसय—Magha XIII

*24 Hari is lotus eyed*

निदाघधामानमिवाधिदीधितिं
मुदा विकाशं मुनिमभ्युपेयुषी।
विलोचने बिभ्रदधिश्रितश्रिणी
स पुण्डरीकाक्ष इति स्फुटोऽभवत् ॥ २४ ॥

*Prak*—स पुण्डरीकाक्ष इति स्फुटः अभवत् [ Presently Hari was disclosed as possessing lotuses for eyes ] How was that ?—अधिश्रितश्रिणी विलोचने बिभ्रत् स स्फुटोऽभवत् [ Just then his eyes wore an extremely beautiful look like that of full blown lotuses ] Whence the beauty ?—मुनिम् अभि मुदा विकाशम् उपेयुषी विलोचने बिभ्रत् स [ On seeing the sage his eyes opened wide with joy and resembled full blown lotuses ] But lotuses open at the sight of the sun ?—निदाघधामानम् इव अधिदीधिति मुनिम् [ The sage in his splendour resembled the sun So when the eyes opened out on seeing him, people knew that the eyes were lotuses or they would not have opened at the sight of the sun like sage With those eyes Hari was certainly lotus eyed ] 24

*Prose*—निदाघधामानम् इव अधिदीधितिं मुनिम् अभि मुदा विकाशम् उपेयुषी अधिश्रितश्रिणी विलोचने बिभ्रत् स पुण्डरीकाक्ष इति स्फुटः अभवत् ॥ २४ ॥

*Eng*—He became revealed as "lotus-eyed by carrying eyes that had acquired a charm having undergone opening at the sight of the sage who was highly resplendent like the sun the hot rayed 24

*Beng*—নারদ সূর্য্যের ন্যায় তেজস্বী। তাঁহাকে দেখিয়া হর্ষে হরির চক্ষু বিকসিত হইয়া পরম শোভা ধারণ করিল। ইহাতে স্পষ্ট বুঝা গেল হরি পুণ্ডরীকাক্ষ বটে। (নচেৎ সূর্য্যরূপ নারদের সমাগমে উহা বিকসিত হইবে কেন ) ২৪

*Expl*—Hari's eyes opened wide with joy at the sight of the sage who was like a second sun But lotuses open at the sight of the sun Hence Hari was rightly called lotus eyed ( पुण्डरीकाक्ष ) Also see *Prak*

*Malli*—निदाघेति। निदाघम्' उष्णं 'धाम' किरणं यस्य तमोक्तम् ["निदाघो ग्रीष्मकाले स्यादुष्णस्वेदाम्बुनोरपि" इति विश्वः[1]] अर्कम् 'इव अधिदीधितिम्' अधिकतेजसम् 'मुनिम् ( अभि ) अभिलक्ष्य ["अभिरभागे" इति लक्षणे कर्मप्रवचनीयत्वम्। "कर्मप्रवचनीययुक्ते द्वितीया"[2]] मुदा विकासम् उपेयुषी' उपगते [क्वसुप्रत्ययान्तो निपातः[3]] अतएव अधिश्रिता' प्राप्ता 'श्री' याभ्यां ते तथोक्ते ["इकोऽचि विभक्तौ" इति नुमागमः[4]] विलोचने 'बिभ्रत् ["नाभ्यस्ताच्छतुः" इति नुमभावः[5]] 'स हरिः पुण्डरीकाक्ष इति' एवं 'स्फुटः' अभवत्' [सूर्यसन्निधाने श्रीविकासभावात् अम्बुजपुण्डरीकसाधर्म्यात् पुण्डरीके इव अक्षिणी यस्य इति अवयवार्थलाभे पुण्डरीकाक्ष इति व्यक्तम् अन्वर्थसंज्ञोऽभूदित्यर्थः[6]। बिभ्रत्' 'स्फुटोऽभवत्' इति पदार्थहेतुकस्य काव्यलिङ्गस्य निदाघधामानमिव इति उपमासापेक्षत्वात् अनयोरङ्गाङ्गिभावेन सङ्करः[7] ] ॥ २४ ॥

### Notes on Malli

1. निदाघ means ग्रीष्मकाल, उष्ण and स्वेदाम्बु। 2 It is a कर्मप्रवचनीय in the matter of लक्षण by the rule "अभि—" ( *Charcha* ) द्वितीया is by the rule "कर्मप्र —" (*Charcha*) 3. It ends with the affix क्वसु by निपातन (*Charcha*) 4 The augment नुम् is by the rule "इको—" (*Charcha*) 5 The नुम् is absent by the rule "नाभ्य—" (*Charcha*) 6 Because the eyes displayed the character of the lotus from manifestation of beauty in presence of the sun, therefore the meaning of the constituents, viz, "One whose eyes are like lotuses" is seen here, so evidently he was rightly named पुण्डरीकाक्ष। 7 Here there is intermingling of अलङ्कारs as of अङ्ग and अङ्गिन् because the काव्यलिङ्ग, of the kind in which the हेतु is got from the sense of a पद, introduced by बिभ्रत् and स्फुटोऽभवत् is dependent upon the उपमा raised by निदाघधामानमिव।

*Sara*—सूर्य इव द्वितीये आगते म मुनि। तत्सन्निधौ च हरेरक्षिणी सुतरां

विकसित इव। तस्मात् अधिकं पुण्डरीकं इव श्रम्भो, कदमन्यथा उदग्दर्शनाद् [illegible] तदा मत पुण्डरीकाक्ष इति दुष्कर्मकाम नाम भासीत् ॥ २४ ॥

## CHARCHA

1 निदाघ &c—निदाघ दहन अनेन इति नि+दह+घञ् करणे निदाघम् that which burns, *i e*, *hot*, because a hot body burns, उष्णम्। निदाघ धाम यस्य hot rayed, *i e*, the sun, बहु—। तम्। San case with मुनिम्। निदाघम् here in the neuter presents no anomaly because the rule "घञन्तम्" directs the masculine only when the affix is भावे। Comp ईर्षालि in "ईर्षालवडवोदीन् सुतसम्पदे म"—*Bhatti*

2. अधिदीधितिम्—दीधिति beam, glow &c. अधिगता दीधितिर्येन अनेन अधिदीधिति that which has acquired lustre, बहु—। तम्। Qual. मुनिम्। This epithet gives the reason why the sage was like the sun. The बहु—is by "प्रादिभ्यो धातुजस्य वहुव्रीहिरुत्तरपदलोपश्च"—(ante)

3 मुदा—मुद+क्विप् भावे मुद् (स्त्री) तया। इति तृतीया।

4. विकासम्—वि+कास+घञ् भावे opening तम्। कर्म of the क्रिया in उपेयुषी।

5 मुनिम्—अभि योगे रया। See next

6 अभि—Stands for अभिलक्ष्य (aiming at) which is a transitive verb Its कर्म is मुनिम्। If we drop लक्ष्य it is no longer a verb and cannot have a कर्म। It *had* a कर्म, hence it is called a कर्मप्रवचनीय—that which had declared a कर्म (कर्म प्रोक्तवान्)। It now gives द्वितीया in the लक्षण (a m) which is no longer the कर्म। The *aim* of विकसन क्रिया is मुनि। Here the rules are (1) "अभिरभागे"—अभि is a कर्मप्रवचनीय when लक्षण, इत्थम्भूताख्यान or वीप्सा। implied (2) "कर्मप्र—"—There is रया in connection with a कर्मप्रवचनीय।

7 उपेयुषी—उपेयाय इति उप+इ+लिट् स्थाने क्वसु उपेयिवस् that which attained ते (neuter 1st case dual), उपेयुषी। Qual विलोचने। Decline उपेयिवस् thus in the neuter —उपेयिव उपेयुषी उपेयिवांसि। उपेयुषा &c like विद्वस्। The fem is उपेयुषी। By निपातन here Malli refers to the rule "उपेयिवाननाश्वाननूचानश्च"।

8 विलोचने—विलोचन आस्याम् इति वि + लोच + ल्युट् करण eyes ते । कर्म of बिभ्रत which see

9 बिभ्रत—भृ + शतृ कर्तरि carrying Qual स । बिभ्रत् is inadmissible (see under चकासतम्, sl 8) Here शतृ being a कृत in the कर्तृवाच्य, the कर्म i e विलोचने remains अनुक्त। Yet we do not get षष्ठी in it by the rule "कर्तृकर्मणोः कृति" This is due to the prohibition "न लोकाव्ययनिष्ठाखलर्थतृनाम्—"।

10 अधिश्रित &c —अधि + श्रि + क्त कर्मणि अधिश्रित assumed अधिश्रिता श्री आस्याम् यत्—। ते । Qual विलोचने। Main's rule means—A neuter base ending in इ, उ, ऋ, लृ takes नुम् before a सुप् beginning with a vowel The प्रातिपदिक is अधिश्रितश्रि which ends in इ and the सुप् here is औ (altered into ई), a vowel, hence अधिश्रितश्रिणी। Compare जगज्जिनतश्रिय, sl 19

11 पुण्डरीक &c.—पुण्डरीक is white lotus Here by transference of epithets it means like पुण्डरीक। पुण्डरीके (i.e., पुण्डरीके इव) अक्षिणी यस्य इति पुण्डरीक + अक्षि + षच् समासान्त = पुण्डरीकाक्ष। इति गर्भे एमा। The rule for षच् is "बहुव्रीहौ सक्थ्यक्ष्णोः स्वाङ्गात् षच्"।

12 इति—This means एवम्, i e, अनेन प्रकारेण। Do not say इति means एतत् this for then स्फुटम् will become स्फुटम। Construe स स्फुटः अभवत् he became disclosed In what capacity?—पुण्डरीकाक्ष इति i e, as पुण्डरीकाक्ष।

13 *Voice*— विभ्रता तेन स्फुटेन अभूयत। [Do not change पुण्डरीकाक्ष]।

*25 Hari speaks smilingly.*

सितं सितिम्ना सुतरां मुनेर्वपुर्वि-
सारिभिः सौधमिवाथ लम्भयन्।
द्विजावलिव्याजनिशाकरांशुभि-
शुचिस्मितां वाचमवोचदच्युतः॥ २५॥

*Prak*—अथ अच्युत शुचिस्मिता वाचम् अवोचत् [Now, with a plain smile, Hari commenced to speak] Why do you refer to the smile?—सितं मुनेः वपुः सुतरां सितिम्ना लम्भयन् अवोचत् [As he spoke, the white person of the sage became whiter still, and that was

l ecause of the smile] How so ?—सौधमिव वपुः विसारिभिः द्विजावलि- व्याजनिशाकरांशुभिः सितिमा अभ्ययन् [Just as a white washed house looks wh ter when clothed in moon shine at night so the rays fro n Hari s teeth exposed through the smile rendered the white bod ed sa_e whiter still] 25

*Prose*—अथ अच्युतः विसारिभिः द्विजावलिव्याजनिशाकरांशुभिः सितं मुनर्वपुः सौधमिव सुतरां सितिमा अभ्ययन् शुचिस्मितां वाचम् अवोचत् ॥ २५ ॥

*Eng*—Now, with an artless smile Achyuta uttered a speech causing whiteness the more to attach to the (white wash ed) mansion of the white body of the sage through the spread ing rays of the moon in the guise of the rows of teeth 25

*Ben*—অনন্তর অচ্যুত ঈষৎ হাস্যের সহিত কথা বলিলেন। তাহাতে তাঁহার চন্দ্রতুল্য ধবল বিস্তৃত দন্তপংক্তি নি গ হইল ও সৌধের ন্যায় শুভ্র মুনিদেহ অধিকতর শুভ্র করিয়া তুলিল ॥ ২৫ ॥

*Expl*—See *Prak* [ Now with to speak Just as a wh ter still ] 25

*Malli*—सितमिति। 'अथ' सभ्योक्तपश्नानन्तरम् 'अच्युतः' हरिः कर्ता 'विसारिभिः' अभीक्ष्णं प्रसरद्भिः [ "बहुलमाभीक्ष्ण्ये" इति णिनिः ] 'द्विजावलि' दन्तपङ्क्तिः [ "दन्तविप्राण्डजा द्विजाः" इत्यमरः ] सैव व्याजः कपटं यस्य स तद्रूप इत्यर्थः। स चासौ निशाकरश्च'। तस्य अंशुभिः' किरणैः 'सितं स्वभावशुभ्रं 'मुनेर्वपुः सौधं प्रासादम् इव सुतरां' अत्यन्तम् [ अव्ययात् ( ? अव्ययघात् ) आम् प्रत्ययः ] सितिमा' धावल्येन प्रयोज्यकर्त्रा अभ्ययन्' व्यापारयन् ( ? प्रापयन् ) अतिधवलयन्निव [ लभतेः गत्युपसर्जनप्राप्त्यर्थत्वात् अगत्यर्थत्वात् "गतिबुद्धि—" इत्यादिना अणिकर्तुः कर्मत्वम्। तथाह वामनः—"लभेर्गत्यर्थत्वात् णिच्यणौ कर्तुः कर्मत्वाकर्मत्वे" इति। प्राप्त्युपसर्जनगत्यर्थे तु कर्मत्वमेव इति रहस्यम्। ... इति कुमारकः ] 'शुचिस्मितां वाचमवोचत्' उक्तवान् [ ब्रूञो वचः दश लुङ ... लुङि वचादेशः ]। "वच उम्" इत्युमागमः गुणः। अत्र सौधमिव ... सितिमा अभ्ययन् इत्युपमानस्वरूपातिशयोक्तेः द्विजावलिव्याजनिशा ... स ... मध्वलिप्रतिपाद्यस्वरूपापह्नवस्य च मिथो नैरपेक्ष्यात् संसृष्टिः ॥ २५ ॥

## Notes on Malli

1. क्विन is the affix by the rule "बहुलम्–" (*Char*) · क्विन means दृश विप स्वरूप । 3 The affix is थाम after the स्वद्य स followed by तर । 4 Here लम is प्रधान र्गति being subordinate so the root be ng prominently स्वद, the अधिकरता does no appear as कम by the rule "रतिबुद्धि–" (*Char*) Thus says Vamana— As लम involves motion in its sense so with मिट् the अधिकरता may or may not be the कम । The secret is if र्गति is prominent and प्रति subordinate the अधिकरता *must* be the कर्म । 4 Here there is concurrence of अलङ्कार from independence of one another—of the उपमा in मालभित the अतिशयोक्ति of th character of समस्त (?) in सितिमा लम्भयन and the अपहृत (?) from the establishment of unreality by words such as इव &c in दिशावलियाजनिशाकराशिभि ।

*Sara*—अथ हरिवाचनस्द । तस्य च दृश्यतामि मुनर्धवल वपुर्धवलतर ददृशे ॥ २५ ॥

## CHARCHA

1 सितम्—सो+क्त कर्मणि सितम् white तत् । Qual वपु ।

2 सितिमा—सित+इमनिच् भावे सितिमा whiteness तत । स्वतृके प्रयोज्ये कर्मणि श्या । Thus—सितिमा वपु लभते whiteness attaches to the body Adding णिच्—स्वप्रत (हेतुकर्ता i e प्रयोजक) सितिमा (स्वतृ प्रयोज्य कर्ता, i e, अधिकरता ) वपु लम्भयति । See लम्भयन below

3 सुतराम्—सु+तर+आम् । Qual लम्भयन । Mall refers to the rule "किमेतिङव्ययघात् आम् अद्रव्यप्रकर्षे"—When तर or तम । attached to किम an एकारान्त word, a तिङ or an अव्यय, आम comes in provided the excess does not attach to a द्रव्य ।

4 विसर्पिभि—वि+सृ+णिनि ताच्छील्ये कर्तरि विसर्पिन् spread ing pervading है । Qual दिशावलियाजनिशाकराशिभि ।

5 लम्भयन्—लभ+णिच् शतृ कर्तरि । Qual स्वप्रत । Mall's rule "लभेश्च" means that लभ takes नुम when an affix beginning with a vowel follows but not in शप् लिट् लङ् विधिलिङ् and लिट् । For the rule "गतिबुद्धि "प्रत्यवसानार्थशब्दकर्माकर्मकाणामणिकर्ता स णौ"—" see ante. The meaning of the quotation from

Vamana will be clear from his illustrations As an example of प्रधानकर्ता गति Vamana cites "दीर्घिकासु कुमुदानि विकासं सम्प्रति निशि प्रतिपन्नम्"। Here the अणिकर्म form was कुमुदानि विकासं गच्छन्ति In this गमन means प्राप्नुवन्ति, *i e*, there is प्राप्ति in case But what is understood by विकासं प्राप्नुवन्ति ? Is it depicted ... ort of motion in the petals of the flowers is intended The petals were in a certain position when closed and they moved away from that position to open Hence motion ( गति ) is prominent and attainment of a new position ( प्राप्ति ) is subordinate Thus the root is prominently गत्यर्थ and the rule "गतिबुद्धि—" applies We therefore say गमयति कुमुदानि ( अणिकर्ता कर्म ) विकासं सम्प्रति। His instance of गुणभूतकर्ता प्राप्ति is this very verse from Magha When we say शितिमा वपु गमयते we mean शितिमा वपु प्राप्नोति, but is any motion, prominently implied thereby ? *No , motion comes in only in as much as* शितिमन् which was absent is now present, which is motion by implication only So the root is prominently प्राप्त्यर्थ and remotely गत्यर्थ, the rule "गतिबुद्धि— *does not apply and the* (अणिकर्ता) does not become कर्म। Hence अनात शितिमा ( अनुक्त अणिकर्ता ) वपु लम्भयति &c

6 द्विज &c —द्विजाता इति द्वि + जन + ड कर्तरि द्विजा twice born, *i e* teeth The s n of अन् in द्वि is included in the compound मुजथा ... अलमस। आवलि or आवली row आ + वल + घञ् करणे ... se निशां करोति इति निशा + कृ + ट कर्तरि निशाकर moon. द्विजानाम् आवलि द्विजावलि ष तत्—। निशाकरस्य प्रभव, ष तत्—। द्विजावलि व्याज यस्याम् द्विजावलिव्याजा *in the guise of the row of teeth*, बहु—। ते एव निशाकरांशव, कर्मधा—। सै। इया in the करण of the क्रिया in लम्भयन्।

7 शुचि &c —शुचि *pure i e*, *artless* स्मि + क्त भावे स्मित smile शुचि स्मितमस्याम्, बहु—। ताम। Qual वाचम् स्मितपूर्वाभिभाषिता is a महापुरुषलक्षण।

8 अवोचत्—ब्रू or वच + लुङ् तिप्। Conj App There is no tautology in वाचम् अवोचत् because here वाचम् is qualified by

गविस्मिताम Even in the absence of th s ep thet t cou d be argued that as the speech ( वाच ) is detailed below we might say—वक्ष्यमाणा वाचम अवोचत् and thus avoid tautology

1 Voice—भवतेन लक्ष्मता गावक्षिता वाक अवोचि ।

10 *Remark*—Here comparison is implied of वपु with खाथ and of दिवाचलि with निशाकर। But दिवाचलि is treated as identical with निशाकर while वपु is left distinct from खौथ। This sounds harsh and will take a lot of defence

26 *Hari describes the effects of Narada sight*

हरत्यघ सम्प्रति हेतुरेष्यत शुभस्य पूर्वाचरितै कृत शुभै ।
शरीरभाजा भवदीयदर्शन व्यनक्ति कालत्रितयेऽपि योग्यताम ॥२६॥

*Prak*—What did Hari say ?—भवदीयदर्शन शरीरभाजा योग्यता व्यनक्ति [ When a mortal is favoured with a sight of you the fact proclaims his fitness for it ] How so ?—पूर्वाचरितै शुभै कृत भवदीयदर्शनम [ He must have acquired merit by pious deeds in the past and is now rewarded with a sight of you ] Past merits do indeed procure worthiness—भवदीयदर्शन कालत्रितयेऽपि योग्यता व्यनक्ति [ Such a sight secures worthiness not only in the past, but in the three stages of time—past present, future ] How is that ?—सम्प्रति अघ हरति [ Well in the first place the sight is procured by *Past* worthiness which speaks of the past As for the present does not the sight itself forthwith cleanse the seer of all sins ? ] True but what of the future ? एष्यत शुभस्य हेतु भवदीयदर्शनम [ The sight removes sin as well as ensures blessings in the future] 26 .

*Prose*—भवदीयदर्शन शरीरभाजा कालत्रितये अपि योग्यता व्यनक्ति—सम्प्रति अघ हरति, एष्यत शुभस्य हेतु, पूर्वाचरितै शुभै कृतम् ॥ २६ ॥

*Eng*—Thy sight discloses worthiness of the embodied in all the three stages of time—(It) removes sin in the *present* causes blessings to come is caused by merits earned in the past 26

*Beng*—শরীরধারিগণের ত্রিকালেই যোগ্যতা প্রকাশ করে। বর্তমানে পাপহরণ করে ও ভবিষ্যতে মঙ্গলের নিদান, অতএব পূর্বকৃত পুণ্যফলেই আপনার দর্শন ঘটিয়াছে। ২৬।

*Prak*—See *Prak* and *Eng* above.

*Malli*—हरतीति। भवदीयदर्शनं शरीरभाजां देहभृतां इत्यत्र ["भञ्जो ञ्णि"[1]] 'कालत्रितये' भूतादिकालत्रितये 'अपि योग्यतां' पवित्रतां 'व्यनक्ति' गमयति। कुतः? 'सम्प्रति' दर्शनकाले 'अघं' पापं 'हरति'। 'एष्यतः' भाविनः 'शुभस्य' श्रेयसः हेतुः। तथा 'पूर्वाचरितैः प्रागनुष्ठितैः शुभैः' सुकृतैः 'कृतम्'। एवं त्रैकालिकेऽपि कार्यत्वेन कारणत्वेन च पुंसि सुकृतसमवायम् अवगमयति[2]। अत एतादृशं दर्शनं कस्य न प्रार्थ्यम् इति भावः। [अत्र हरतीत्यादिवाक्यत्रयस्य अर्थस्य शरीरेत्यादिवाक्यार्थं प्रति हेतुत्वात् वाक्यार्थहेतुकं काव्यलिङ्गमलङ्कारः[3]] ॥ २६ ॥

## Notes on Malli

1 We have here ञ्णि by the rule "भञ्जो ञ्णि"। 2. एवम् &c—Thus it indicates an assemblage of merits in the individual, in all the stages of time, as cause and effect. *3.* अत्र *&c—Here the* अलङ्कार is काव्यलिङ्ग of the kind in which the हेतु is got from the import of a sentence because the sense of the three sentences हरति &c is put up as the हेतु for what is said in शरीरभाजाम् &c.

*Sara*—इदं भवान् इति त्रिष्वपि कालेषु दर्शनं पुण्यप्रसरं गमयति। आदौ तावत् भूतं सुकृतं कृतम् आसीत् तेनैव जातं दर्शनम्। तथा वर्तमाने पापक्षयः भाविनि च काले मङ्गलम् ॥ २६ ॥

## CHARCHA

1 सम्प्रति—अव्ययं meaning अधुना present time

2 एष्यत—आ+इ+लृट् स्थाने शतृ (स्यत्)=एष्यत् to come. तस्य। Qual शुभस्य। एति, एतु, अयात्, इयाय etc.

3. पूर्व &c—आ+चर्+क्त कर्मणि आचरित practised पूर्वम् आचरितानि पूर्वाचरितानि practised in the past सुप्सुपा, तैः। Qual शुभैः। पूर्व *in such compounds usually appears last as in "किमत्रभवती मया परिणीतपूर्वा"*—*Sakuntala* Act V. But such a position is only ज्ञापित by the rule "भूतपूर्वे चरट्" and nowhere विहित in Panini. Hence as "ज्ञापकसिद्धं न सर्वत्र"—what is only ज्ञापित is not universal—so पूर्वनिपात, as here, is also available. Comp. "पूर्वावधीरितं श्रेयो दुःखं हि परिवर्तते"—*Sakuntala* Act VII

4. शुभे —शोभते इति शुभ + क कर्तरि शुभानि that which is proper ; hence blessing as in शिवम् शुभस्य above also merit as here ते ।

5. शरीर &c —शरीरं भजन्ते इति शरीर + भज + ण्वि कर्तरि शरीरभाज, those who accept a body i e, born उपपदतत—। तेषाम् । देहिनाम् The soul is not affected by पाप or पुण्य unless it is embodied Hence शरीरभाजाम् is a significant epithet here

6. भवदीय &c —भाति इति भा + डवत् भवान् thyself भवत इदम् इति भवत + छ भवदीयम् of thee दृश + ल्युट् भावे दर्शनम् sight भवदीयं दर्शनम्, तत्—। भवत्कर्मक दर्शनम् इत्यर्थ । Nom to व्यनक्ति ।

7. व्यनक्ति—वि + अञ्ज + लट् तिप् discloses व्यनक्ति, व्यानञ्ज, व्यञ्जिष्यति —व्यङ्क्ष्यति, व्याञ्जीत् ।

8. काल &c —त्रय अवयवा अस्य इति त्रि + तयप् त्रितयम् a triad. कालानां त्रितयम् तत्—। तस्मिन् । The two here should not have been compounded because the emphasis is on त्रितय । कालानां त्रितयेऽपि न तु केवलं भूतं वर्तमानं भविष्यति वा । As it stands it is liable to be interpreted as कालत्रितये अपि न तु केवलं दर्शत्रितये ।

9. योग्यताम् —योक्तुम् अर्ह इति युज + ण्यत् कर्मणि योग्य pure (Malli), worthy तस्य भाव योग्यता । ताम् ।

10. *Voice*— दर्शनेन योग्यता व्यज्यते । क्रियते शेत्ता (भूयते) भवता (भूयत) ।

11. *Remark*—The idea is neither original nor a very happy one C p, "स्थित विकर्ष्याणि" "अनायत्रत्रैव्यवत्र" &c.— Kirat III It amounts to attributing to past merit efficacy for all times because whatever comes out of the sage's visit is really due to what procured that visit The doctrine checks all incentive to fresh exertion and is pernicious See how differently Kalidasa expresses himself on a similar occasion— "उदेति पूर्वं कुसुमं ततः फलं घनोदयः प्राक् तदनन्तरं पयः । निमित्तनैमित्तिकयोरयं क्रमस्तव प्रसादस्य पुरस्तु सम्पदः ॥"—*Sakuntala*, Act VII

27 *Same idea continued*

जगत्यपर्याप्तसहस्रभानुना न यन्नियन्तुं समभावि भानुना ।
प्रसह्य तेजोभिरसंख्यतां गतैरदस्त्वया नुन्नमनुत्तमं तमः ॥२७॥

*Pri*—जगति यत् अनुत्तमं तमः तत् नुन्नम् [ The gloom than

which none thicker exists—the gloom of ignorance—has been dispelled by thee ] How?—प्रसह्य अमंख्यता गते तेजोभि [ By throwing out an immense mass of light ] It seems to be a peculiar sort of gloom—यत् तमः नियन्तु भानुना न समभावि [ It was the gloom which the sun could not remove ], How could the sun remove it?—अपर्याप्तसहस्रभानुना भानुना न समभावि [ He could not. His thousand rays were of no avail against it] 27

*Prose*—जगति अपर्याप्तसहस्रभानुना भानुना यत् तमः नियन्तु न समभावि अनुत्तमम् अदः (तम) असंख्यता गते तेजोभि प्रसह्य त्वया नुन्नम्। Or—जगति... (तम) प्रसह्य असंख्यता नुन्नम्। २७॥

*Tr.*—This unsurpassed gloom in the world, which the sun with an inefficient thousand of rays was unable to check, has been forcibly quelled by thee with lights that attained countlessness ( Or—has been quelled, lights that forthwith attained countlessness ) 27

*Beng.*—স সাগর যে অজ্ঞান অন্ধকার স্থ্য তাঁহার অকর্মা কিরণসহস্র দূর করিতে পারেন নাই, তাহা অপনি অনন্ত কিরণে বলিতে দূর করিয়াছেন। ২৭।

*Expl.*—The sun fights gloom in the world but he cannot touch the gloom of ignorance How can he, with but a poor supply of a thousand rays that are all used up in combating physical gloom So unto you devolved the task of relieving the mental gloom and, provided as you are, with countless rays, you succeeded quick and very well in your work. 27

*Malli.*—जगतीति। 'जगति अपर्याप्ता' अपरिच्छिन्ना 'सहस्रं भानव' अंशवो यस्य तेन 'भानुना' अर्केण [ "भानवोऽर्कांशवः" इति वैजयन्ती ] 'यत् तमः नियन्तु' निवारयितुं 'न समभावि' न शेके [ भावे लुङ् ] अविद्यमानम् उत्तमं यस्मात् तत् 'अनुत्तमम्' सर्वाधिकम् 'अदः तमः' मोहात्मकम् 'असंख्यतां गते तेजोभि प्रसह्य' बलात् 'त्वया नुन्नं' क्षिप्तम्। अत आद्यदर्शनो भवान् इति भाव [ "नुद विद—" इत्यादिना विकल्पात् निष्ठानत्वाभाव ]। अत्र उपमानादुपमेयस्याधिक्यप्रतिपादनात् व्यतिरेकालङ्कार ] ॥ २७ ॥

## Notes on Malli.

1 भानु means अर्क इव, अत्र। 2 The क becomes न optionally by the rule "तुदविद"—(Char.) 3 Here the अलङ्कार is व्यतिरेक because the sage is spoken of as having surpassed the sun which is the standard of comparison

*Sara*—जयति वाद्य त्वमो भानुना निरस्तन मत्यम, कामन्त्र तु भवतैव ॥२८॥

## CHARCHA

1 जयति—See sl. 1 for derv of जग। अधि स्मी।

2 अपर्याप्त &c —परि + आप + क कर्मणि पर्याप्त gone all round, hence परिच्छिन्न measured Comp. "परिच्छिन्नप्रभावर्द्धि नै मया न च विद्वन्—*Kum. va* Or—received all round *i. e.,* received in full hence प्रभूत enough sufficient Comp "पर्याप्तपुष्पस्तबका-वनम्रा", "अभाव पर्याप्तकन्तो नलिन्या" &c न पर्याप्ता अपर्याप्ता unmeasured ill measured (Malli insufficient नञ्तत्—। सहस्र one thousand. अपर्याप्ता सहस्र भानव यस्य having an ill measured (अपरिच्छिन्न) thousand of rays (Malli) Or, having an insufficient thousand of rays, वह—। तेन। Qual. भानुना। Note that the two different interpretation of अपर्याप्त as above ultimately yield the same meaning

3 नियन्तुम—नि + यम + तुमुन भावे to check

4. समभावि—सम् + भू + लुङ् त भावे। भानुकर्तृका is भानुना।

5 समस्त—अन्य meaning सकल। Construe समस्त सकलस्ता त्वमि or समस्त तुमन।

6. असङ्ख्यात—अविद्यमाना सङ्ख्या यस्य असङ्ख्य countless, वह—। त्वम भान्त असङ्ख्यता। त्वम। Note the contrast—The sun has only one thousand rays, you have a countless number Hence you succeed where he fails.

7. यत्—Malli construes यत् तम, नियन्तुं न समभावि, तत् त्वया तुमन *i. e.,* he takes यत् and तत्म् as correlatives. But यत् and तत् are usually deemed as correlatives—"यत्तदोर्नित्यसम्बन्ध"। We therefore avoid connecting यत् with तत्म् by a different construction thus:—यत्तमम यत् त्वम लया तुमन, यत भानुना नियन्तु न

... subsequent clause hence it ... the correlative तद्। "यच्छब्दस्य उत्तरवाक्यगतत्वे ... " Compare यत in "याता ... सुताऽयथा न स मुनिर्विमृश्य । ..." —Sakuntala Act V &c

... to a l ly + क्त ... Malli s rule is— ...

अनुत्तम—उद् high ... than whom no higher exists ... the de pe t ... Dual तम ।

10 तम — loon (sun) also *delusion* (sage) ... here is तमागुण whence Malli renders मोहात्मकम्।

11 *Yone* — ... ( or ...)।

12 For a similar sentiment cp "न केवलं ... "—Kum VI

*28 Idea continued*

कृतः प्रजाक्षेमकृता प्रजासृजा
सुपात्रनिक्षेपनिराकुलात्मना ।
सदोपयोगेऽपि गुरुस्त्वमक्षयो
निधिः श्रुतीनां धनसम्पदामिव ॥ २८ ॥

*Prak*—प्रजासृजा त्वं श्रुतीनां निधिः कृतः [The creator made you a receptacle of Vedic knowledge and thus you were able to dispel the gloom which the sun could not remove] But the world is vast and ignorance pervades it all over—धनसम्पदां निधिरिव गुरुः श्रुतीनां निधिः त्वम् [You are a vast receptacle like the well known *Nidhis* of wealth such as Samkha—Nidhi Padma Nidhi &c] Where is the likeness ?—सदोपयोगेऽपि अक्षयः निधिः [Innumerable people receive knowledge from you at all times yet your stock of knowledge remains full This is like the Nidhis of wealth that are inexhaustible though constantly drawn upon] Suppose I forget that what I know—सुपात्रनिक्षेपनिराकुलात्मना प्रजासृजा कृतः त्वम् [Such a contingency will never arise The

creator knows that well He has placed he knowled_e n a worthy person and h s m nd s at ease on that head He act d l ke the w se head of a fam ly the lucky possessor of a N dh of wealth who rests n security after has n placed h s N dh n a su table rec ptacle] What was the good of all that ?—প্রজান্তকতা প্রজাসৃজ কৃত [The Creator w shed that his creat on m ht profit by the knowled e he acted thus for the r sake ke the f m y head lea n h s N dh n a secure place f r the ood f h c dren] 28

*Pr se* প্রজান্তকতা সুষ নিবিষ্ট অসংকল্যাবিনা প্রজাসৃজ ত্ব ধনসম্পন্নানিব প্রতীক্ষ মন পাত্র অর্ধি অসয় গুরু নিধি কৃত ॥ ২৮ ॥

*Tr* —W th h n nd rel eved of care from a depos t in the r ght place the pro or of be n s who worked for the good of h s creat on e e n as he n ght receptacle of th Vedas l ke one sur l s we h nexhaust ble even tho h con tant y d a n upon S

*Tr* —হইবরহী প্রজ্ঞ দ্বয়ন কামনাত নি যাইহন অক্ষয় বেদ দ্বারা অর্পিত করিয়া অপনতে উপ্পা নস কর্ণাদেন। বিধা মহপাত্র নিক্ষত হইয়াছে নাই চকায় ২৮ ৫ নিকষ । ২৮ ।

*Expl*—Th s power to remove the gloom of norance of the world to wh ch I refer is a ft unto you from he Crea or h nself He sent you out to the world as the nexhaust ble repos ory of Ved c know ed e and now rests at ease w th the tho t that the knowled e is safe and well placed Also see *Prak* S

*Malli*—কৃত ইতি প্রজা প্রজানাম্ সৃষ্টাং প্রজান্তকতা কুশলকারিণ [ প্রজা পত্নী নয়তি ইত্যমর ] মদ্য ধী ধনং জগাহান্তিঃপূর্ণকং চ প্রশান্ত ( ঐতাৰ্ণৰ ) নিধানং চ নিরাকুল্যতয়া প্রজাপ্রতিষ্ঠং [ দ্যা ঘরতা পিতামহ ইত্যমর ] প্রজাসৃজ ব্রহ্ম পুণ্যজ্ঞ চ ত্ব ধনসম্পন্নানিব প্রতীক্ষা নম নিধান নি সাক্ষয়োঃ মু প অয়ন একত্ব অস্থানাত অধব ক নস্য ইতি ভাব । নিজ যদ্য হ সুপাত্রসম্বন্ধ ইতি যাবত অক্ষয় মদুম নিধীনং ইতি নিধি নিধান কৃত [ সম্যাস্ত ঘ নি ] । অতি

सम्प्रदायद्वारा धर्माधर्मव्यवस्थापकतया जगत्प्रतिष्ठाहेतूनां भवादृशां दर्शनं कस्य न श्लाघ्यम्² इति भावः । [ अत्र शब्दमात्रसाधर्म्यात् श्लेषेण प्रकृतविषय³ (?) इत्याह ] ॥ २८ ॥

## Notes on Malli.

1 एकत्र &c —In one case through study and in the other through endlessness 2 Who should not be proud of a visit from people like thee who contribute to the stability of the Universe by regulating right and wrong through the institution of the schools of Sruti ? 3 This is a श्लेष regarding the subject matter (? and the provident householder) because of similarity in words only

*Sara*—See Malli—श्रुतिसम्प्रदाय इति भाव ।

## CHARCHA

1 प्रजा &c —प्रजायते इति प्र+जन ड कर्मणि भूत प्रजा *creation*, also *offspring* क्षेम welfare प्रजानां क्षेमं, ६तत्— । प्रजाक्षेमं कृतवान् इति प्रजाक्षेम+कृ+क्विप भूते कर्त्तरि प्रजाक्षेमकृत् one who acted for the good of the ceration (also—for the good of his progeny), उपपदतत्। तत्र। Qual प्रजासृजा। The reference is to a *past* act, so the क्विप् is भूत also it is after कृ। Yet the rule "सुकर्मपाप—" (see sl 14 under चतुष्कृतास्) is no bar, because that rule implies three restrictions only, viz,—(a) If the उपपद[1] is any one of सु कर्मन् &c, the root being कृ and the affix in the past (भूत), we must have क्विप् and no other Thus कर्म कृतवान् gives कर्मकृत् and not कर्मकार with अण्। (b) With the same उपपद, and the affix क्विप् in the past (भूत) we must have the root कृ and no other Thus पाप कृतवान् gives पापकृत् with क्विप् but पाप श्रुतवान् gives पापश्रुत with अण्। (c) With the same उपपद, root and affix we must have the क्विप् in the past (भूते) and in no other tense. Thus पुण्यं कृतवान् gives पुण्यकृत् with क्विप् but पुण्यं करोति or करिष्यति yields पुण्यकार, with अण्।-We have therefore—

(i) restriction of affix (क्विबेव), (ii) restriction of root (क्रुञ एव), (iii) restriction of tense— भूते एव)। But the उपपद is not restricted In other words if क्विप् is to be attached to क्रुञ् in the past (भूते) the उपपद need not be सु कर्मन &c It is available with any उपपद whatever Hence प्रजावस कतवान प्रजाचमकृत। "स्वादि ष्वेव इति नियमाभावात् अन्यस्मिन्नपि उपपदे क्विप। शास्त्रकृत, भाष्यकृत"— *Bhattoji*

2 प्रजासृजा—प्रजा सृष्टवान् इति प्रजा + सृज + क्विप् कर्तरि भूत प्रजासृट् the *Creator* also the *progenitor* उपपदतत—। क्विप् च" इति क्विप्। तेन। Decline प्रजासृट्—प्रजासृड्। प्रजासृड्भ्याम्। प्रजासृट्सु— प्रजासृट्त्सु। रज्जुसृड्भ्याम् is seen in the Bhashya hence avoid प्रजासृक &c भाष्यप्रामाण्यात "क्विन्प्रत्ययस्य कु" इति कुत्वं बाधित्वा व्रश्चादित्वात् ष ततो जश्त्वेन ड।

3 सुपात्र \c —a worthy also *strong* pots *person* also vessel. नि + क्षिप + घञ भाव निक्षेप *imparting* also *depositing* निर् + आ + कुल + क्त कर्तरि निराकुल easy, unconcerned अकुल mind सुमन पात्रम् सुपात्रम् *worthy recipient* also *strong vessel* प्रादितत—। तस्मिन् निक्षेप *imparting to a worthy recipient* also *placing in a strong* vessel, सुप्सुपा। निराकुल आत्मा यस्य निराकुलात्मा, बह—। सुपात्रनिक्षेप निराकुलात्मा, सुप्सुपा। तेन। Qual प्रजसृजा

4 सदा \c —सदा always. अव्यय। उप + युज + घञ् भाव उपयोग imparting also *draft* सदा उपयोग सुप्सुपा। तस्मिन्। भावे सप्तमी।

5 गुरु —*mighty*, also *heavy*. Qual निधि।

6 अक्षय—क्षयितुमशक्य यस्य, बह—। Qual निधि।

7 निधि—नि + धा + कि अधिकरणे receptacle also one of the well known निधिs such as शङ्खनिधि पद्मनिधि &c.

8 श्रुतीनाम्—श्रूयन्ते इति श्रु + क्तिन् कर्म. णि the Vedas तत्कृत।

9 सम् &c —सम + पद + क्विप् भाव सम्पद accession, accumulation धनानां सम्पद accession of wealth, तत—। तत्पुरुष। धनानां सम्पद = सम्पद्यन्ते धनानि the wealth accumulated This is by the maxim—भावप्रधान इन्द्रन्तम्।

10 I. e —इव निराकुलत्मा प्रजासृट् तस्य अक्षय गुरु निधि कृतवान।

) S removed by sight.

विलोकनेनैव तवामुना मुने कृतः कृतार्थोऽस्मि निबर्हितांहसा ।
तथापि शुश्रूषुरहं गरीयसीर्गिरोऽथवा श्रेयसि केन तृप्यते ॥२९॥

*Pra* —हे मुने अमुना तव विलोकनेन एव कृतार्थः कृतः अस्मि [You have allowed O sage, to have a look at your august self This is ... for me The purpose of my life is served, I want no ... more] What is there in the 'look'?—निबर्हितांहसा विलोकनेन [Your look has removed all sin from me What more can I ask for?] Then why talk? Keep quiet—तथापि अहं तव गरीयसी गिरः शुश्रूषुः [If your mere sight is of such efficacy, your speech must be of greater value Would you *condescend to* speak?] I see, having received an inch you ask for an ell! —अथवा श्रेयसि केन तृप्यते [Nothing unnatural Who ever says 'enough' at a shower of blessings?] 29

*Prose*—हे मुने निबर्हितांहसा अमुना तव विलोकनेन एव कृतार्थः कृतः अस्मि । तथापि अहं गरीयसीः (तव) गिरः शुश्रूषुः । अथवा श्रेयसि केन तृप्यते ॥ २९ ॥

*Eng*—At this thy sight itself that has removed sin, O sage, I have been rendered happy with my end attained, even so, I long to hear thy weighty words Or, by whom is surfeit felt in blessings? 29

*Beng*—মুনিবর, আপনার দর্শনেই অ ... পাপ দূর হইয়াছে আমি কৃতার্থ হইয়াছি তথাপি অধিকতর মঙ্গলজ নিমিত্ত আপনার বাক্য শুনিতে উৎসুক হইয়াছি। কেন মঙ্গল কাহারও তৃপ্তি হয় না। ২৯।

*Expl.*—See *Prak.*

*Malli*—विलोकनेनेति । 'हे मुने निबर्हितांहसा' अपहृतपाप्मना अतएव (१) "अमुना तव विलोकनेन कृतार्थः कृतोऽस्मि तथापि अहं गरीयसीः" अर्थवत्तराः ["द्विवचन—" इत्यादिना ईयसुनप्रत्ययः । "उगितश्च" इति ङीप् । "प्रियस्थिर—" इत्यादिना गरीरादेशः"] 'गिरः' तव वाचः अपि 'शुश्रूषुः' श्रोतुमिच्छुः अस्मि [श्रुणोतेः सन्नन्तात् उप्रत्ययः] । न चैतत् तृष्णा (?) इत्याह—'अथवा तथाहि इत्यर्थः ["अथवेति

पचान्तरप्रसिद्धौ " इति बहव्याख्यानात्¹ ] अयमि विषय 'कैन तृप्यत' न कनापि इत्यर्थ । कृतार्थताया इयत्ताभावात्³ इति भाव [ भावि लट ] ॥ २९ ॥

## Notes on Malli

1 इयसुन is the affix by "द्विवचन—" (*Char*) ङीप् is attached by "उगितश्च" (*Char*) गुरु becomes गर by "प्रियस्थिर—" (*Char*) The बहव्याख्यान says अथवा implies पक्षान्तर (alternative) and प्रसिद्धि (notoriety) , Because there can be no limit to the sense of satisfaction

*Sara*—दर्शनेनैव कृतार्थः पुन श्रवण कामये। सत्य प्रभूतमपि संदृष्ट तद्वय अल्पम् ॥ २९ ॥

## CHARCHA

1 विलोकनन—वि + लोक + ल्युट् भावे विलोकन sight तेन। २ग करणे।

2 एव—अवधारणे। Adds emphasis to विलोकन। Just a glimpse of you and I am cleared of sin

3 तव—कर्मणि षष्ठी owing to the कृत् in विलोकन।

4 कृतार्थ —अर्थ object प्रयोजन he means the object of life कृत अर्थ यस्य one whose end is gained अहम्—। The end of every देहिन् is *salvation of soul* See next

5 निबर्हित etc —नि + बर्ह (हिंसायां भ्वादि) + क्त कर्मणि निबर्हित destroyed, removed अंहस् sin निबर्हितम् अंह यनेन that which has removed sin, अहम्—। तेन। Qual. विलोकनन। Removal of sin ensures salvation So this epithet explains how he is कृतार्थ।

6 तथापि—Still i e., though कृतार्थ though I have nothing else to desire, yet This indicates that what follows is superfluous or incongruous

7 शुश्रु—श्रु + सन् + उ कर्तरि desirous of hearing Pred adj to अहम्।

8 गरीयसा—गुरु momentous अतिशयेन गुरु इति गुरु + इयसुन् + ङीप् स्त्रियाम् = गर + इयसुन + ङीप् = गरी॰ more momentous गरा। Qual.

गिर [ ] र मन [ ] he rule "निर्धारणविभज्योपपदे तरबीयसुनौ"—तरप् and इ ... [ ] s of one out of two things, or [ ] ce to another Here of [ ] latter [ ] is गुरु or [ ] but गिर is गरीयसी। Next गुरु be- [ ] प्रिय स्थिर स्फिर-उरु बहल-गुरु वृद्ध तृप दीर्घ ... ""—When इष्ठन् इमनिच् or ... bec me ग ... Lastly the rule for ङीप् ... —It ... is dropped in the formation of a word its fem ... attaching ङीप्। It must not be objected th ... गुरु only ... गुर्वी will not change The ... "प्रातिपदिकग्रहणे लिङ्गविशिष्टस्यापि ग्रहणम्"—What is en joined of प्रातिपदिक will hold even when the gender of the प्रातिपदिक is changed Hence गर् is the substitute for गुर्वी also

) गिर — गृणाति इति गृ+क्विप कर्तरि गिर् speech ... । The कर्म here does not take षष्ठी in connection with the कृत् in गुरुः because the कृत् ... This is owing to the prohibition "न लोका—" (ante)

10 अथवा—Of the two sense of अथवा sanctioned by the नानार्थध्यान (see Mal ) Malli here takes प्रसिद्धौ because he gives the equivalent तथ हि। But it seems better to take it as पक्षान्तर। This will be clear from तथापि that precedes In बाल तथापि धीर, धैर्य is taken as incongruous with बालत्व। So कृताघ तथापि गुरुत्व implies incongruity of गुरुत्व। अथवा now removes the incongruity एकस्मिन् पक्ष कृताघ तथापि गुरुत्व इत्यसमञ्जसम्। पक्षान्तर नैतदसमञ्जसम् &c

11 श्रयसि—अतिशयेन प्रशस्यम् इति प्रशस्+इयसुन् श्रेयस (neut) तस्मिन्। विषयाधिकरणे सप्तमी। It is not here taken as करण of तरति। विवक्षातः कारकाणि। The rule for श्र is "प्रशस्यस्य श्रः"।

12 वधन—वध+ल्युट् ति भाव। Conj App

13 Voice— कृतागा कृतवान् भूयते (मया) . मया गुरुणा (भूयते)। क वदति or वध्यति।

30 Hari asks Narada about his arrival there

गतस्पृहोऽप्यागमनप्रयोजनं वदेति वक्तुं व्यवसीयते यया ।
तनोति नस्तामुदितात्मगौरवो गुरुस्तवैवागम एष धृष्टताम् ॥३०॥

*Pa* —तव आगमन एव [illegible] धृष्टतां तनोति [The fact that you have com[e] [illegible] me] Which [illegible]—यया आगमनप्रयोजनं वद [illegible] वक्तुं व्यवसीयते [illegible] [I am [illegible] about [illegible] of your v[isi]t This is [illegible] me and [illegible] your v[isi]t] Why do you [illegible] ery ?—गतस्पृह [illegible] वद इति वक्तुं व्यवसीयते [It is [illegible] be[c]au[se] know[i]n[g] that you are past all desire I ask you t[h]e ob[je]ct of th[e] v[isi]t The act[i]ons of one w[ith]out desire mus[t] be w[i]thou[t] obje[ct] [illegible] of the [illegible] af[t]er the obj[e]c[t] are self-con[t]rad[ic]tory an[d] [illegible] [illegible]tery] How is my [illegible] reason [illegible] th[i]s ef[illegible] —[illegible] तव आगमः [illegible] [illegible] even w[i]th me I ha[illegible] me a [illegible] o[f] m[y] own [i]mpo[rt]ance and hence I ar[g]u[e] tha[t] perhaps there m[ig]ht be some reason for y[o]ur vis[i]t [to] m[e]] 30

*Prose*—गतस्पृहः [illegible] आगमनप्रयोजनं वद इति वक्तुं [illegible] व्यवसीयते, [illegible] तव आगमन एव [illegible] धृष्टतां तनोति ॥ ३० ॥

*En* —Th[is] m[y] h[igh] approach [to] [my]self from wh[i]ch has sprung [illegible] of self-impor[t]a[n]ce prompts [illegible] me th[e] impud[e]n[c]e tha[t] a[t]temp[t]s to speak th[u]s—"Tell me the obje[ct] of th[y] v[isit] tho[ug]h with al[l] d[esires] [illegible]ased" 30

[illegible]

*E[x]p* —See *Pra*

[illegible]

प्रश्नाकं पृच्छना तनोति विस्तारयति [ तनु विस्तारे । लट् । भवतो निःस्पृहत्वेऽपि दिव्यागमप्रश्नः प्रयोजनस्य सा मातकाग प्रश्न इति भाव ॥ ३० ॥

## Notes on Malli

1 लट् is attached भाव after the root मा। 2. You have con[illegible] [illegible] les re yet as the wise do nothing without an object [illegible] is room for my question

*Sara*—यद्यपि मद्‌ त्वं मनसामगोचरोऽपि भवान् आगत इति आत्मनि आत्मादरो पृष्टाऽस्मि मंतव्य । तथा निरीहोऽपि भवान् किमीहत इति प्रष्टुमिच्छामि ॥ ३० ॥

## CHARCHA

1 गत &c.—गत past स्पृह+अङ् भावे स्पृहा desire. गता स्पृहा यस्य one who has nothing to ask for, बहु—। Qual त्वम् *understood*

2 आगमन &c.—प्रयोज्यत अनेन इति प्र+युज+णिच् ल्युट् करण प्रयाजनम् object आगमनस्य प्रयोजनम् the object of the visit, तत्—। मद्।

3 व्यवसीयते—वि+अव+सो+लट् त भावे being tried. स्यति, ससौ, सास्यति, असात् असासीत्। Nom यया।

4 तनोति—तन+लट् ति। तनोति तनुते, ततान तेने, तनिष्यति—ते, अतनीत्—अतानीत्—अतनिष्ट—अतत।

5 न—The plural for the singular and dual is optional by the rule "अस्मदो द्वयोश्च"।

6 उदित &c.—Malli takes उदित in two ways—(a) उद्+इ+क्त कर्तरि उदित arisen, (b) वद्+क्त कर्मणि उदित declared. गुरु+अण गौरव esteem, importance The exposition is different with (a) and (b) Thus आत्मनि गौरवम् आत्मगौरवम् self esteem सप्तमी। उदितम् आत्मगौरवम् अनेन अधवन् वा through which has come self esteem, बहु—। Or आत्मनो गौरवम् आत्मगौरवम् own importance, तत्—। उदितम् आत्मगौरवम् अनेन that which has declared *its own* importance, बहु—। Qual आगम । This exposition does not suit our case. Malli wants to say—That which has declared my own importance But आत्मन् cannot be twisted here into that sense. If we say आगम. आत्मगौरवं वदति the आत्मन् clearly

goes with आगम , so in आगम उदितागमौरव which is only another form of the first statement, the आगमन belongs to आगम । उदित from वद् should therefore be rejected

7. आगम — आ + गम + अप् भावे आगम visit

8. धृष्टताम्—धृष् + क्त कर्त्तरि धृष्ट impudent, तस्य भाव धृष्टता impudence ताम्। The impudence lies in asking for the purpose of one who is purposeless. See *Prak.*

9. *Voice* —"गतस्पृहैस्त उदितास्" या व्यवस्यति गौरवेण गुरुणा पतिन तव आगमन मा धृष्टता तस्मै or तावत।

*Remark*—For similar sentiments see introduction page 3

*31 Narada replies*

इति ब्रुवन्तं तमुवाच स व्रती
न वाच्यमित्थं पुरुषोत्तम त्वया।
त्वमेव साक्षात्करणीय इत्यतः
किमस्ति कार्य्यं गुरु योगिनामपि॥ ३१॥

*Prac*—इति ब्रुवन्तं तं स व्रती उवाच। What did he say ?—हे पुरुषोत्तम त्वया इत्थं न वाच्यम् [You being the Soul Supreme you should not say so] Well, then what is your object ?—योगिनामपि अतः गुरु कार्य्यं किमस्ति [You say so because I am a *Yogin* But for a *Yogin* too no momentous object can exist except this] Except which ?—त्वमेव साक्षात्करणीय इति अतः [Except the fact that you are to be realised. I have come to see you. Your sight is the only object with all *Yogins*] 31.

*Prose*—इति ब्रुवन्तं तं स व्रती उवाच—हे पुरुषोत्तम त्वया इत्थं न वाच्यम्।
योगिनामपि त्वमेव साक्षात्करणीय इत्यतः गुरु कार्य्यं किमस्ति॥ ३१॥

*Eng*—To him who was talking thus the ascetic replied—O Soul Supreme, you must not speak thus What important aim is there of ascetics even, barring this, that you are indeed to be made manifest to their senses? 31

*Ben.*—হরি এই কথা বলিলে ব্রতী বলিলেন—হে পুরুষোত্তম, আপনি এরূপ বলিবেন না। আপনার সাক্ষাৎকার ভিন্ন যোগিগণেরও অন্য কোনও গুরু কার্য্য নাই। ৩১।

*Malli* —इति ब्रुवन्तमिति । इति ब्रुवन् स' इति 'स व्रती मुनि 'उवाच' । किमिति — न परस्मैपद पुरुष यह [ "न निद्वारणे" इति षष्ठीसमासप्रतिषेध [1]] 'तथा इत्य गतम्य हार्थांपि" इति न वाच्य किम् इत्यापि अत प्रयोजनसम्भवादिति भाव तत्त्व च— योगिनामपि लमव साक्षात्करणीय ' प्रत्यक्षीकर्तव्य 'इति अत' अस्मात्परत गक क ग्य किमपि न किञ्चित् इत्यय । तस्मात्र प्रयोजनान्तरप्रश्नावकाश इति भ व ॥ ३१ ।

*Expl* —See *Prak* and *Eng* above.

### Notes on Malli

1 A षष्ठीतत्पुरुष is prohibited by the rule "न निद्वारण" (*Charcha*) 2 So there is no room for a query after any other object

*Sara*—भवत्साक्षात्कार एव परमं प्रयोजनं तत् किमिति प्रयोजनान्तरं तर्कयसि ? ॥ ३१ ॥

### CHARCHA

1 इति—Thus or this Refers to the immediately preceding sloka not the whole speech

2 ब्रुवन्तम्—ब्रू+शतृ कर्त्तरि ब्रुवत speaking तम् । Note the वर्त्तमानकाल । It implies that Hari had not finished his speech when the sage interrupted him *Here we can say neither that the* फल *of the speech goes to the* कर्त्ता *nor that it does not go to him*—there is no question about the फल at all Hence we may use the आत्मनेपद or परस्मैपद indifferently In the आत्मनेपद we get ब्रुवाणम् with शानच् ।

3 व्रती—व्रत vow, i e, the vow of asceticism तदस्य अस्तीति व्रत+इनि मत्वर्थे । Nom. to उवाच ( ब्रू or वच+लिट्णल् ) ।

4. वाच्यम्—वच+ण्यत् भावे ( अविवक्षित कर्म root) to speak. If we attach ण्यत् कर्मणि then we have वाच्यम् utterable and वाक्यम् speech, sentence The change of च into क in connection with ण्यत् is अवस्थित ( restricted ) by the rule "वचोऽशब्दसंज्ञायाम्" ।

5 इत्थम्—अनेन प्रकारेण इति इदम्+थमु । Thus अव्यय । This

shows that वच here is treated as अकर्मक because न वाच्यमित्थं त्वया means—you must not *speak thus*, not you must not *say this*

6 पुरुषोत्तम—पुरुष soul उद्+तमप् उत्तम the highest. पुरुषेषु देव पुरुषोत्तम the Soul Supreme निर्धारण of the तत्—class तत्र सप्तमी। Here Malli's वाक्य does not contain the word उत्तम, *i e*, he gives अस्वपदविग्रह। The reason is he takes the word as a संज्ञा, and a समास has no वाक्य—"संज्ञा समुदायोपाधि। तत्र नित्यसमास एवायम्। न हि वाक्येन संज्ञा गम्यते —*Vrtt*। "नित्य समासो नित्यसमास यस्य विग्रहो नास्ति"—*Bhashya* उतत—is available by the rule "संज्ञायाम्"। But this will not hide the सप्तमी from the compund because अलुक् सप्तमी is enjoined in such cases by the rule "हलदन्तात् सप्तम्याः संज्ञायाम्"। The final form then is पुरुषेषूत्तम। The difficulty may be met by treating the word as an ordinary compound and not a संज्ञा Thus पुरुषेषु उत्तमः पुरुषोत्तम, सुप्सुपा। We call it सुप्सुपा because उतत—is no longer available The sense is the *highest soul* and as there can be but one *highest*, it serves all the purposes of a संज्ञा though it is an ordinary attributive Malli's remark "न निर्धा–" is to explain why he avoids the षष्ठीतत्— । He means this "there is निर्धारण in this case and both षष्ठी and सप्तमी are proper विभक्ति in पुरुष। But with the षष्ठी we canot have a तत्—owing to the prohibition "न निर्धा—"। Hence the necessity of a सप्त—।" This is misleading. According to कैयट there is no निर्धारण here. Simultaneous presence of three things are necessary for निर्धारण —(i) the part singled out ( निर्धार्यमाण ), (ii) the whole, (iii) the basis of selection ( निर्धारणहेतु ) These three are not present here, So it is a case of शेष षष्ठी and the prohibition does not apply. Thus पुरुषाणां देवः पुरुषोत्तमः as a संज्ञा, or पुरुषाणाम् उत्तमः पुरुषोत्तम an ordinary attributive which serves the purposes of a संज्ञा ( See above ). Do not forget that even with निर्धारण there is no bar to compounding पुरुषाणाम् देवः or पुरुषाणाम् उत्तमः पुरुषोत्तम, only the समास is not a तत्—but a सुप्सुपा। The prohibition is of तत्—only, not of सुप्सुपा also.

7 साचात् \&c —साचात् is an अव्यय meaning प्रत्यक्ष। असाचात् साचात् भवत्य करणीय इति साचात् + कृ + अनीयर् कर्मणि have to be made m1 f रुतित—। साचात् is [o]ptionally a गति by the rule "साचात्प्रभृतीनि च । H c साचात् nd करणीय may be treated as unc n [ ] d wh as साचात् s not a गति।

8 अत —इदम् + इमि ( थमी ) + तस् स्वार्थे। अव्यय। Malli sup pl अत्र t pl[y]ing th rel s that गम्यमानाध्याहार्ययोग थमी।

कार्यम्—कृ + ण्यत् कर्मणि aim object

10 योगिनाम—अवश्य युञ्जन्ति इति युज ( समाधौ दिवादि ) + णिनि कर्तरि योगिन 3 s नाम ग्रय षष्ठी related to कार्यम्।

11 अपि — Th 1 pl es गृहिणां तु नास्त्य व योगिनामपि नास्ति wh ch d s 1 t lend ch p t to the assertion

12 k ce— वृतन स तेन व्रतिना त्वया— कार्येन ( भूयते ) गुरुणा कार्य्येण कन भूयत

32 *Narada praises Hari*

उदीर्णरागप्रतिरोधक जनैरभीक्ष्णमक्षुण्णतयातिदुर्गमम्।
उपेयुषो मोक्षपथं मनस्विनस्त्वमग्रभूमिर्निरपायसंश्रया ॥३२॥

*Prak* —त्व मनस्विन अग्रभूमि [You are the highest goal of all stout hearted people] Whom do you call stout hearted ?—मोक्षपथम् उपेयुष मनस्विन [ I mean the people who are on the road to salvation] Why should I be their goal ?—निरपायसंश्रया अग्रभूमि [Because you being once reached all danger is past and there is no fear of straying again] Why speak of stray ing ?—जनै अभीक्ष्णम् अक्षुण्णतया अतिदुर्गमं मोक्षपथम् उपेयुष [It is a very d fficult road People do not tread much this way hence there is no clear track in it and there is danger of stray ng That danger is over when you are reached] Is that the only danger ?—उदीर्णरागप्रतिरोधक मोक्षपथम् उपेयुष [ There is aga n another danger The road s nfested by robbers—the irrepressible senses Once in the r hands the traveller is lost for ever That danger too is past when you are reached So you can see of what prime importance this vis t is to *me*] 32

*Prose*—उद्दीर्णरागप्रतिरोधकम् अभीक्ष्णम् अक्षुण्णतया जनै अतिदुर्गमं मार्गम् उपयुषां मनस्विनां त्वं निरपायसंश्रया अग्रभूमि ॥ ३२ ॥

*Eng*—Of the strong minded who have reached the track to salvation which with impediments of the impetuous passions is very hard to traverse by people because almost untrodden, you are the goal ahead of unfailing shelter 32

*Ben*—লোকসমাজের দুর্গম মুক্তিমার্গ অতি দুর্গম; কেননা উহা বিষয়বাসনা-স্বরূপ প্রতিবন্ধক সমাকুল। যাঁহারা মনঃ দৃঢ় করিয়া সেই পথ চলিয়াছেন তাঁহাদের পক্ষে আপনি একবার আগমন উপস্থিত হইতে পারিলে আর অন্যত্র যাইতে হয় না। ৩২।

*Expl*—The road to salvation leads up to you. The stout hearted pilgrim who wends his weary and perilous way along it, rests in permanent security on reaching you. This visit to you is thus of momentous consequence to me. Also see *Prak*

*Malli*—यस्मात् योगिनामपि त्वमेव साक्षात्करणीय इति तदेव द्रढयति उदीर्ण इति। उदीर्णं उल्बणं 'रागः विषयाभिलाष स एव 'प्रतिरोधक' प्रतिबन्धक यस्मिन्नध्वनि (तम्) ["प्रतिरोधिपरास्कन्दिपाटच्चरमलिम्लुचाः" इत्यमर ] 'अभीक्ष्णम् अक्षुण्णतया' अनभ्यस्ततया अप्रतिहततया च 'जनैः' अतिदुर्गमं 'मार्गम्' अपवर्गमार्गे कान्तारञ्च 'उपयुषां' प्राप्तवतां ["उपेयिवान्—" इत्यादिना क्वसन्तो निपातः ] 'मनस्विनां' मनस्विनां धीराणाञ्च [ प्रशंसायां विनिः ] 'त्वम्' एव 'निरपायः' पुनरावृत्तिरहितः 'संश्रयः' प्रतिष्ठा यस्यां सा तथोक्ता ["न स पुनरावर्तते" इति श्रुतेः ] 'अग्रभूमि' उपरिस्थानम् ["अग्रभूमिर्भवेत्स्थाने" इति विश्वः ]। "सोऽध्वनः" इत्यादि श्रुतवत् (१ तत्) तत्र एव मोक्षस्तदिति भावः। तस्मात् मुमुक्षुणामपि त्वमेव साक्षात्करणीय इति सिद्धम्[2] ["तमेव विदित्वातिमृत्युमेति नान्यः पन्था विद्यतेऽयनाय" इति श्रुतेः[3] ]। यथा कश्चित् कुतश्चित् महाभयात् निर्गत्य कञ्चित् कान्तारेषु तस्कराकीर्णेषु विषमस्थानमपि अक्षयं शरणं प्राप्य तद्वत् निर्भयः इति ध्वनिः ॥ ३२ ॥

## Notes on Malli

1 (This follows) from the Sruti ' ' —He does not come

bacl 2 Is a e eacl ng so t is मोक्ष as is seen from such Sru स इम \ Hence it follows that you have to be s gh l r th s who want मोक्ष। 3 This follows from I Sr t त्मेव— —Attains salva ion on knowing Him, there is no t al at on 4 The implication is that as to one es n some dang r and fleeing through some forest, e c t som safe place offers security so to the मुमुक्षु is ( t e s g t of ) by f

Sara—त्वां प्रत्यग् चलिता मुमुक्षणां पन्था। तमतीत्य यदि कश्चित् त्वां प्राप्त न न स दुर्गावत्र्त्म अता, त्वां प्राप्त ॥ ३२ ॥

## CHARCHA

1 उदात्त \c —उद्+त्त ( गतौ क्रादि ) + क्त कर्तरि उदीर्ण gone up exc ed elated \c रञ्ज+घञ् करणे राग passion, desire प्रति+बध+ ण्वुल् कर्तरि प्रतिबाधक *hindranse* also *robber* उदीर्ण राग the pas s ns unrestrained कामधा— । स प्रतिराधक यस्मिन्, बहु— । तम्। Qual मोक्षपदम् ( hich see

2 तने —इना in the अनुक्त कर्त्ता owing to the त्वत् in त्वंतमम्।

3 अभीक्ष्णम्—अव्यय meaning पुन पुन । Qual the क्रिया in क्षुण्ण। See next Here the sense is 'not being often क्षुण्ण', *i e*, the नञ् should go with अभीक्ष्ण। Hence instead of अभीक्ष्णम् अक्षुण्णतया we should say अनभीक्ष्णक्षुण्णतया। Put the sense is clear Hence the समास of नञ् with क्षुण्ण may be allowed सापेक्षत्वेऽपि गमकत्वात् समास।

4 अक्षुण्णता—क्षुद+क्त कर्मणि क्षुण्ण *practised* also *beaten* न क्षुण्ण अक्षुण्ण, नञ्तत्—। तस्य भाव, तया। तृतीया। See मोक्षपदम्

5 अतिदुर्गमम्—अति+दुर्+गम+खल् कर्मणि impassable तम। Qual मोक्षपदम्। "न लोका—" (App ) इति षष्ठी निषेधात् तने इति अनुक्ते कर्तरि तृतीया एव।

6 त्वेदृश =See अप्रगुणा, sl 24

7 मोक्षपदम्—मोक्षणम् इति मोक्ष+णिच् भावे+घञ् भावे मोक्ष *sal a tion*, also *escape* मोक्षस्य पन्था मोक्ष+पथिन+अ समासान्त मोक्षपद *road to salvation* also *way of escape* तत्—। तम्। The समा स न्त is by the rule "ऋक्पूरब्धूःपथामानक्षे" (ante) Owing to the

double meaning of मोक्ष the epithets also have two senses Thus (i) मोक्ष=salvation प्रतिबन्धक hindrance, अक्षुण्ण unpractised मनस्विन good hearted, अपाय fall (ii) मोक्ष=escape, प्रतिरोधक robber, अक्षुण्ण unbeaten मनस्विन stout hearted (this suits both cases), अपाय danger "न लोक—" इति षष्ठी निषेधात् उपेयुष इत्यस्य अनुक्त कर्मणि द्वितीया एव

8 मनस्विन—मन अस्य अस्ति प्रशस्तम् इति मनस+विनि मनस्वी stout hearted मस्य। मतवर्थ affixes may be attached in different senses thus —"भूमनिन्दाप्रशंसासु नित्ययोगेऽतिशायने। संसर्गेऽस्तिविवक्षायां भवन्ति मतुबादय ॥"

9 अदभूमि—अद is an adjective here meaning प्राप्य that which is to be reached अग्रा भूमि destination कर्मधा—। Or अद front अग्रे भूमि the goal ahead सुपसुपा।

10 निरपाय &c —अप+अय+घञ भाव अपाय a step back fall, or, अप+अय+घञ करणे अपाय danger सम+श्रि+अच् भावे संश्रय resort निर्गत अपाय अस्मात् निरपाय *permanent* (मोक्ष=salvation), also *safe* (मोक्ष=escape) बह—। निरपाय संश्रय यस्या बह—। Qual अदभूमि।

11. *Voice*— त्वया मन्यया अग्रभूम्या (भूयते)।

*33 Hari is* पुरातनपुरुष।

उदासितार निगृहीतमानसै
　गृहीतमध्यात्मदृशा कथञ्चन।
बहिर्विकारं प्रकृते पृथग्विदु
　पुरातनं त्वा पुरुषं पुराविद ॥ ३३ ॥

*Prak*—पुराविद त्वां पुरातन पुरुष विदु [You are known as the Primal Soul to those that are versed in ancient lore] Do you mean I was the first creation?—बहिर्विकार पुरुष त्वां विदु [They know you as outside creation—uncreated] Do you take me for Prakriti?—प्रकृत पृथक् उदासितार विदु [No You are different from Prakriti and stand aloof, their indifferent to what Prakriti does You are the Eternal Soul] But as such how am I known at all?—निगृहीतमानसै अध्यात्मदृशा कथञ्चन गृहीत त्वम [You are indeed

3 1 I s who have command over their mind, d e t s ny ra the self within and know you with
-r 1 s

*I* t—पु विद त्वा नयनेनमानसं अध्यात्महृशा कथञ्चन गृहीतम् उदासि-तार वहिर्विक र प्रकृत पृथक् पुरातनं पुरुष विद ॥ ३३ ॥

*L* —I c nv rsant with the past know you as the I u b yond the t ansformat ons different from Prakriti, and n aloof det ct d s mehow by the self restrained with scrut ny d r ct I t vards self 33

*I* —* र न्द्र रस्न क्षान्तिक तत्र ष विकृति हइटে भिন্ন উপসীন পুরুষ পার মন সংযম করিয়া ক হার থাকে বিষয় উহারা অধিকারে আপনার দর্শন লাভ ক রন ৩৩।

*Exp* —Those who strive to get a sigl t of you, direct their scrutiny inwards and w th great difficulty realise you as standing aloof from creation being neither Prakriti nor Vikriti Also see *Pr k* 3.

*Mal* —मन प्रकृतिविविक्तपुरुषसाक्षात्कारात् मोक्ष नाम्यसाक्षात्कारात् इत्याशयः साऽपि त्वमेव इत्याह उदासितारमिति। 'पुराविद' पूर्वज्ञा कपिलादय त्वा नियमितमानसं चलनिवृत्तिमिं योगिभि आत्मनि अधि इति 'अध्यात्मम्' [ विभक्त्यर्थेऽव्ययीभाव। "अनश्च" इति समासान्तष्टच् ] अध्यात्म यः 'हक ज्ञान तया 'अध्यात्मदृशा प्रयत्नदृष्ट्या 'कथञ्चन गृहीत साक्षात्कृतम्। कन रूपम् गृहीतम् इत्यत (?) आह—'उदासितारम्' उदासी प्रकृतौ स्वार्थप्रवृत्तायामपि स्वयमप्राकृत त्वात् अस्पृष्टम् इत्यर्थ [ आसेस्तृच् ] विकारेभ्यो बहि 'बहिर्विकारं' महदादिभ्य पृथग्भूतमित्यर्थ ["अपपरिबहिरञ्चव पञ्चम्या" इत्यव्ययीभाव ] किञ्च प्रकृत त्रैगुण्या त्मका मूलकारणात् पृथक्, भिन्नम् [ "प्रकृति पञ्चभूतेषु प्रधान मूलकारण इति यादव ] पुरा भवं 'पुरातनम्' अनादिम [ "सायंचिरम्—" इत्यादिना ट्युप्रत्यय ] 'पुरुष पुरुषपदवाच्य विज्ञानघनं' विद' विदन्ति ["विदो लटो वा" इतिभरादय। यथाह —"मूलप्रकृतिरविकृतिर्महदाद्याः प्रकृतिविकृतय सप्त। षोडशकस्तु विकारो न प्रकृतिर्न विकृति पुरुष ॥" इति। "अजामेकां लोहितशुक्लकृष्णाम्" इत्यादि श्रुतिश्च]

सोऽपि त्वमेव "तत् त्वमसि" इत्यादिवाक्यैरैकाग्र्यवगमात् । तस्मात् त्वमेव साक्षात्कर्तव्य इति मुमुक्षूणाम् इति भावः ॥ ३३ ॥

## Notes on Malli

1 ननु &c—'Well salvation follows from a sight of *Purusha as distinct from Prakriti not from a sight of me*"—Apprehending this objection he says "That too is thyself" in उदासितारम् &c 2 An अव्ययीभाव in the sense of विभक्ति टच् is the समासान्त by the rule "अनश्च" । 3 Himself unaffected because of being unrelated to Prakriti though Prakriti works for him 4 Full of knowledge all knowledge 5 The statement "मूलप्रकृति—" (*Char*) and Srutis like "असङ्गो—" (*Char.*) so declare 6 That too art thyself because identity is seen from statements like "तत् त्वमसि —Thou art That

*Sara*—कपिलप्रोक्त पुरुषोऽपि त्वमेव । अतः मुमुक्षुभिः त्वमेव साक्षात्कर्तव्य इति ॥ ३३ ॥

## CHARCHA

1 उदासितारम्—उद्+आस+तृच् कर्तरि उदासिता sitting aloof तम् । Qual पुरुषम् । Comp —"तद्दर्शिनमुदासीनम् त्वामेव पुरुषं विदुः" ।

2 निगृहीत &c —नि+ग्रह+क्त कर्मणि निगृहीत restrained मन एव इति मनस्+अण् स्वार्थे मानसम् mind निगृहीत मनो यैः by those that had turned their mind back from the external world कर्— Qual अर्थे understood

3 अदृष्टम्—Seen realised Qual पुरुषम् ।

4 अध्यात्म &c —आत्मन् self दृश्+क्विप् कर्मणि दृक् sight आत्मनि इति अधि आत्मन्+टच् सम समा अध्यात्मम on self अव्ययीभाव । It is मन्तव्य । अध्यात्म दृक् अध्यात्मदृक् the sight turned towards self अनुषा । तया । इषा in the करण of the क्रिय in अदृ तम । By the rule "अनश्च" an अव्ययी—ending in अन् takes टच् as a समासान्त affix We have अध्यात्म instead of अध्यात्मन् by the rule "तृतीया सप्तम्योर्बहुलम्" ।

5 कदम्बन—अन is an अव्यय implying indefiniteness, कदम्बन

s nc comp und It means omehow i e, with great d t ic

( वहिर्विकारम्—वहिस् an अव्यय meaning different from,' 'out d \ वि + कृ + घञ् कर्मणि विकार transformation effect, विकारेभ्यो वहि अ॰ पा— I s neuter नत। Qual पञ्चम्। अप परि, वहिस् and le a ves of the r t अव are compounded into an अव्ययी— tl पञ्चम्य words by th rule "अपपरि—" (Malli) By महदादिभ्य l re Malli refers t the Karika मूलप्रकृति– " Tattvakaumudi In this प्रकृति s अविकृति next come महत् &c seven in number wh ch ar प्रकृति as well as विकृति then follow 16 that are विकृति o v lastly omes पुरुष which is neither प्रकृति nor विकृति। Hence वहिर्विकारम् excludes all the intermediate 23 between मूलप्रकृति and पुरुष। It may mean e ther मूलप्रकृति or पुरुष , which of these is intended will be clear from the next

प्रकृत —कृ + क्तिन् कर्मणि भाव वा कृति work, प्रकृष्टा कृतिरस्मा प्रकृति he first cause ( मूलप्रकृति ), वष—। तस्मा। The पञ्चमी is op t onal by the rule "पृथग्विनानानाभिस्तृतीयान्यतरस्याम्"। Hence प्रकृत्या पृथक् is also allowable प्रकृत पृथक —different from प्रकृति elim nates मूलप्रकृति and leaves पुरुष only

8 विद —विद् + लट् भानि। Conj App

9 पुरातनम्--पुरा is अव्यय meaning प्राक् days of yore तत्र भव इति पुरा + ट्यु or ट्युल्। See चिरन्तन, Sl 15 पुराण is an optional form got by निपातन in rules like "पुराणप्रोक्तेषु ब्राह्मणकल्पेषु" "पूर्वकालैकसर्वजरत्पुराणनवकेवला समानाधिकरण" &c

10 पुराविद —पुरा प्राक् भ वित्ति इति पुरा + विद + क्विप् कर्तरि, उपपदतत्—।

11 Voice—पुराविद्भि त्वम् गृहीत उदाहिता पुरातन पुरुष विन्दसे।

*34 Hari's works*

निवेशयामासिथ हेलयोद्धृतं फणाभृता छादनमेकमोकस ।
जगत्त्रयैकस्थपतिस्त्वमुच्चकैरहीश्वरस्तम्भशिर सु भूतलम् ॥ ३४ ॥

*Prak*—त्वम् अहीश्वरस्तम्भशिर सु भूतलम् निवेशयामासिथ [You converted the thousand heads of Vasuki the snake king, into so many pillars and placed the earth on them] What were the pillars

for ?—फणाभृताम् ओकसः एकम् उच्चकैः छादनं भूतलं निवेशयामासिथ [Snakes lived in the nether regions exposed to the inclemency of the weather You very kindly set up the earth on these pillars as a high roof to their abode] It was a difficult work, was it not ?—जगत्त्रयैकस्थपतिः त्वं हेलया उद्धृतं भूतलं निवेशयामासिथ [Difficult no doubt But you are that unrivalled mason who made the three worlds to you it was an easy task You lifted the earth up, with the greatest ease and placed it on these pillars]. 34

*Prose*—जगत्त्रयैकस्थपतिः त्वं हेलया उद्धृतं फणाभृताम् ओकसः एकं छादनं भूतलम् उच्चकैः अहीश्वरस्तम्भशिरःसु निवेशयामासिथ ॥ ३४ ॥

*Eng*—You, the sole mason of the three worlds placed on the tall tops of the post like serpent king the earth lifted with ease—the matchless roof for the abode of the hooded horde 34

*Beng*—ত্রিভুবনের একমাত্র স্থপতি তুমি, অবলীলাক্রমে উদ্ধৃত পৃথিবীকে [illegible]

*Expl.*—What a wonderful mason you are ! You converted the thousand heads of Vasuki the snake king into so many pillars, lifted the earth up with the greatest ease and placed it on them as an admirable roof to the abode of snakes who were so long exposed to the inclemency of the weather. 34

*Malli*—[illegible] इति । 'जगत्त्रयैकस्थपति' एकाधिप एकश्चेति च [ "स्थपतिरधिपतौ तक्ष्णि बृहस्पतिसचिवयोः" इति वैजयन्ती ] 'त्वं हेलया उद्धृतं' वराहरूपेण इति भावः 'फणाभृताम् ओकसः' अस्य सदनस्य [ "ओकः सद्मनि आश्रये" इति विश्वः ] 'एकं छादनं' आवरणं 'भूतलम् उच्चकैः' उन्नतं 'अहीश्वर' [illegible] 'स्तम्भ' [illegible] 'शिरःसु' [illegible] इति भावः 'निवेशयामासिथ' [illegible] [ [illegible] "[illegible]" इति [illegible] ] । [illegible] ॥ ३४ ॥

## Notes on Malli

1 Having th s described the characterless nature of the Lr v (n p rsonal) he now belauds him in six verses, l on n th निरवग्रह महिमा in his *personal* character because that su s l for th matter in hand 2 स्थपति means अधिप, तचन तस्पति सचिव । 3 We have सन् of लिट् after वित्र with णिच् । मन incl l क्रयान्— (*Clar*) 4 The अलङ्कार is शिष्ट परम्परितरूपक l ecaus the श्लिष्ट and the अश्लिष्टरूपक are related as ca ise and ffec

5a a—क्रतमद त नागमवन भवता । प्रथम शिराखि एव तस्य नभ्यमहसम्, मन्द एव सप्रतिष्ठ पितन्हनि ३४ ॥

### *CHARCHA*

1 निरवग्रहमहिम—नि + ग्रिम + णिच् + लिट् सन्। Conj App The rul "क्रञ—" (Mall) means— क्र मृ or अस् is subjoined in लिट् to the root कास and roots got by adding affixes

2 हेलया—हेला ease तया। प्रकृत्यादि इया।

3 उद्धृतम्—उद् + धृ + क्त कर्मणि lifted Qual भूतलम्। The allus on is to the वराहवतार। Comp "तत समुत्क्षिप्य धरां स्वदंष्ट्रया महावराह स्फुटपद्मलोचन । रसातलादुत्पलपत्रसन्निभ समुत्थितो नील इवाचलो महान ॥"

4 फणाभृताम्—फणा बिभर्ति इति फणा + भृ + क्विप् कर्तरि फणाभृत those that bear hoods उपपदतत—। तेषाम्।

5 छादनम्—छद + णिच् + ल्युट् करण roof तत्। Qual भूतलम्।

6 एकम्—अद्वितीयम् incomparable Qual छादनम्।

7 ओकस —ओकस् house तस्य। Malli also gives आश्रय shelter as a meaning But it is doubtful if the poet intended a distinction to be made between *shelter* and a *house*

8 जगत् &c —जगत् the worlds (Sl 1) त्रय अवयवा अस्य इति त्रि + अयच् त्रयम् a traid त्रयम् is also available giving वितय as in "अनकि कल्पितयेऽपि सीत्रताम्", Sl 26 स्थपति lord mason एकस्थपति the sole master or, wonderful mason कर्मधा—। जगतां त्रयम् इतत्—। तस्य एकस्थपति, इतत्—। The sole master of the

three worlds or *the wonderful mason that made the three worlds* Qual त्वम्।

9 स्त्रष्टा—See *ante* Qual अद्दीश्वरस्तम्भशिर सु।

10 अहि &c —ईष्ट इति ईश+वरच् कर्तरि ईश्वर the lord अहीनाम् ईश्वर the serpent king Vasuki, इतत— । स एव स्तम्भ the post of the serpent king कर्मधा— । तस्य शिरांसि, इतत । तेषु । अधि एमी । Here Malli has शिरस्=*top* also *head* The latter however, is not available if अहीश्वर is taken as a स्तम्भ। The exposition then will have to be स्तम्भरूपाणि शिरांसि स्तम्भशिरांसि the posts of heads, कर्मधा— । अहीश्वरस्य स्तम्भशिरांसि, इतत— ।

11. भूतलम्—The earth We may also construe—भूतलं कल्प अतलं लोकस्य एक छादनं निवेशयामासिथ—Placed the earth as an admirable roof to the house of the snakes छादन will then be a विधेयविशेषण of भूतल। This agrees better with facts because before the earth was lifted, she had ceased to be a cover (छादन) to the abode of the snakes She became so after being steadied on the head of Vasuki.

12 *Voice* —जगत्त्रयैकस्थपतिना त्वया निवेशयामास।

13 *Remark*—Here the earth is taken as a roof and the heads of Vasuki as so many pillars on which that roof rests This is रूपक। Now, जगत्त्रयैकस्थपति is the agent that has placed this roof on these pillars But that sort of work is done by masons only. Hence जगत्त्रयैकस्थपति must be *taken as a mason*. Thus a fresh रूपक arises by virtue of the already existing रूपक। This is what Malli means by रूपकयोः स्तुहस्तुकभावात्। Again, as स्थपति means a mason also, we may suppose that the poet intends a श्लेष in स्थपति to bring forward the character of mason. This is Malli's श्लिष्टरूपक। But here perhaps many will prefer to start with स्थपति meaning *mason* and do away with the श्लेष and have a plain रूपक in the verse

35 *Hari unrealisable*

अनन्यगुर्वास्तव केन केवलः पुराणमूर्त्तिर्महिमावगम्यते।
मनुष्यजन्मापि सुरासुरान् गुणैर्भवान् भवच्छेदकरैः करोत्यधः॥३५

*P a* तव पु राणमूर्ते केवलं महिम कन अवगम्यते [ There is none o h n sty f y ur anc ent se f in its en अनन्यगुरु पुराणमूर्ते महिम [That self has none f k f x e ete al s v rt es must l g h e f be g con; ehended by all h u c d y ] How do you know if that f u l —मनुष्यजन्मा अपि भवान् सुरासुरान् अध क त [ n y hu an hape you excel the gods and demons Wh th w ll be the majesty of the d v ne self ?] How do I the gods a d the demons ?—भवच्छेद करै गुण [B t h en ove the re b rth of those who see yo

*P e*—अनन्यगुरुः तव पुराणमूर्ते केवल महिमा केन अवगम्यते ? मनुष्य जन्मा अपि भवान् भवच्छेदकर गुण सुरासुरान् अध करोति ॥ ३६ ॥

*Eng*—Though born of ma you surpass the gods and the demons by v rtues that remove reb rth (of others) by whom then can be app ehended the whole of the majesty of your pr mal se f th t has none el e as pro en tor? [Or—than whom no e l her ex sts—*Malli*] ३३

*Be g*—মনুষ্য হইয়াও আপনি গুণসমূহ দ্বারা সাধুগণের পুনর্জন্মের নিবারণ করিয়া দেব ও দানবগণকে অতিক্রম করিতেছেন। তবে আপনার যে ব্রহ্মরূপ মূর্তি তাহার সমগ্র মহিমা কে উপলব্ধি করিবে ? ৩৫ ॥

*Expl*—See *Prak* and *Eng*

*Malli*—अनन्यति। न विद्यते अन्य ( ? अन्या ) गुरु यस्य तस्या अनन्यगुरा इति अनौकारान्त पाठ [ समासान्त प्रकरण ङीपि "नद्युतश्च" इति कप्प्रसङ्गात्। पश्चात् तु अनुपसर्जन धिकारात् "वोतो गुणवचनात्" इति न प्राप्नोति। "ङिति ह्रस्व" इति वा नदीसंज्ञाभावात् "आण्नद्या" इत्याडागम। केचित्तु समासान्तविधिरनित्य इति कप वारयन्ति ] तस्या सर्वोत्तमायाः तव पुराणमूर्ते ब्रह्मानुभवस्वरूपस्य केवल कृत्स्न [ "केवल कृत्स्न एक स्यात् केवलश्चावधारणे" इति विश्व ] महिमा केन अवगम्यते न केनापि इत्यर्थ। कुत ? मनुष्यात् जन्म यस्य

स 'अनुपजन्मा भवान् ["अवन्या हि बहुव्रीहिर्व्यधिकरणो जन्माद्युत्तरपद इति वामनः'] अवच्छेदकत्वे समासान्तवर्तके गुर्वी मानादिभिः 'सुरासुरान् [सुरासुरविरोधस्य कार्योपाधिकत्वेन अशाश्वतिकत्वात् "येषाञ्च विरोधः शाश्वतिकः" इति न द्वन्द्वैकवद्भावः इत्याहुः'] अधः करोति ["शेषे प्रथमः" इति प्रथमपुरुषः। भवच्छब्दस्य युष्मदस्मदन्यत्वेन प्रथमत्वम् इति'] । मानुष एव ते महिमा दुरवगाहः अमानुषस्य किम् इति तात्पर्यार्थः [द्वितीयार्धे असकृदङ्गनावृत्त्या छेकानुप्रासः] ॥३५॥

## Notes on Malli

1 समासान्त &c —If ङीप् is attached (to गुरु) before compounding कप् will come in by the rule "नद्यृतश्च" (*Char*) But after compounding the rule "ङीतो—" does not apply because ङीप् operates on what is not an उपसर्जन (*Char*) Now we get the augment आट् by the rule "आण्—" as the word (अनन्यगुरु) is optionally a नदी by "ङिति— (*Char*) Some however exclude कप् saying that समासान्त rules are not obligatory 2 Vamana says—व्यधिकरण बहुव्रीहि is unavoidable with जन्मन् &c as final They say that the feud between gods and demons arose from a special reason and is therefore not eternal hence there is no द्वन्द्वैकवद्भाव as required by "येषाञ्च—" (*Char*) 4 भवत् being neither युष्मद् nor अस्मद् it is अन्य so we have प्रथम पुरुष by "शेषे—"।

*Sara*—See Malli मानुष एव तात्पर्यार्थं

## CHARCHA

1 अनन्य &c —गुरु great महत् or पितृ progenitor "गुरुस्त्रिलिङ्गो महति दुर्जरालघुनोरपि। पुमान्निषेकादिकर पित्रादौ सुरमन्त्रिणि" इति मेदिनी। In the fem we have गुरु or गुरु+ङीप् गुर्वी। अविद्यमाना अन्या गुरु (great) यस्याः (इमौ) सा अनन्यगुरु than whom none greater exists बह— (Malli) Or—अविद्यमान अन्यः गुरुः (progenitor) यस्याः (वडी) अनन्यगुरु having no one else for her progenitor, बह—। The idea is the same as in स्वयम्भू, or as is expressed by "अज स्यात्मसमान्मा"। तस्याः। Qual पुरातमूर्ते। The बह—is by "सप्तम्युपमानपूर्वपदस्योत्तरपदलोपश्च बहुव्रीहिरुत्तरपदलोपश्च वक्तव्यः"—Malli warns against starting

th th forr नर्f ) r y the rule "नद्यृतश्च" ऋकारान्त words and *words te  z  ol  kn  su as नदी (such as गुर्वी), if final in a बहु—,* re ju r  l  समास नत att x कप् we shall then have अनन्यगुर्वी + कप् + टाप् अनन्यगुर्विका । \ t le says y u cannot attach ङीप् to अनन्यगुरु ls h s l *शतः*—" be a se this rule does not apply to word l are technically known as उपसर्जन, and the ele men l वह—are all उपसर्जन thus गुरु in अनन्यगुरु is an उपसर्जन, s ङ न cannot come r This precludes the reading अनन्यगुर्व्या, a d Malli says "अनन्यगुर्वा इत्यनीकारान्त पाठ"। Lastly if you ask why अनन्यगुर्वा and r c t अनन्यगुरा, he answers—both are correct because by the rule "ङिति ह्रस्वश्च" the word is optionally deemed as नदी in ङे, ङसि, ङस् and ङि । Attaching ङस् and taking it as नदी we have अनन्यगुरु + ङस् = अनन्यगुरु + आट् ङस् = अनन्य गुरु + आस् = अनन्यगुर्वा the आट् coming in by the rule "आण् नद्याः"। Without नदीसंज्ञा the form is अनन्यगुरोः । कश्चित्तु &c in Malli refers to a defence of the reading *अनन्यगुर्व्या । It starts with गुर्वी yet avoids* कप् saying that the rules for समासान्त are not obligatory Comp. "धृतधनुष रघुनन्द 'कथयामि" –*Bhavabhuti* Malli's exposition is open *to cr ticism In the first place अविद्यमाना अन्या गुरु अस्या should* be अविद्यमाना अन्या गुरुतरा अस्याः by the rule "द्विवचन विभज्योपपदे तरबीयसुनौ"। Next supposing this is overlooked, अन्या is superfluous, अविद्यमाना गुरुतरा अस्याः fully expresses the idea and it does it more elegantly We have therefore offered the second exposition above In this, अन्या is *not* superfluous, for अविद्यमान गुरु अस्याः means *un born*, whereas we want to say *born of him self*—स्वयम्भू । Besides it contrasts very well with मनुष्यजन्मा।

• पुराण &c—पुराण *primeval* (see पुरातनम्, Sl 34) मूर्च्छन्त्यवयवा अस्यां इति मूर्च्छ + क्तिन् करणे मूर्ति body पुराणी मूर्ति the primeval self, कर्मधा— । तस्याः । Malli's अमानुषत्वद्योतनाय is to show that this is in contrast with मनुष्यजन्मा। But अनन्यगुर्वा with the explanation we have given to it, shows the contrast much better because it actually states *who* the progenitor is—it is ब्रह्मन् himself.

3 महिमा—महत् great. तस्य भाव इति महत् + इमनिच् greatness.

4 मनुज &c —मनु was the progenitor of the human race मनोरपत्यं जातिः इति मनु + यत = मनु धुक् + यत = मनुष्य man मनुष्येषु जन्म यस्य born of man बह— । A बहु—with constituents other than those in the प्रथमा (समानाधिकरण) is not sanctioned by पाणिनि । The rule "सप्तमीविशेषणे बहुव्रीहौ" provides for the solitary exception, viz सप्तमी leading in the compound (व्यधिकरण) । Vamana the Rhetorician remarks that it is not possible to avoid पदार्थ in compounds like चक्रपाणि मनुष्यजन्मा etc with जन्मन् &c final Note the contrast in one case *born of man* in the other *born of Brahman*

5 सुर &c —न सुरः सुरविरोधिन असुरः, नञ्तत— । The नञ् here implies विरोध । Com "तत्सादृश्यमभावश्च तदन्यत्वं तदल्पता अप्राशस्त्यं विरोधश्च नञर्थाः षट् प्रकीर्तिताः ॥" सुराश्च असुराश्च, द्वन्द्व । सान The rule "येषाञ्च—" requires the neuter singular in a द्वन्द्व of those who are in eternal feud Why not then सुरासुरम् ? Malli answers, this feud is *not* eternal It originated with the distribution of अमृत got by churning the ocean Comp "पूर्विनी च सुरासुरै," "देवासुरैरमृतमम्बुनिधिर्ममन्थे" ।

6 भवान्—भाति इति भा + डवतु कर्तरि । Fem भवती ।

7 भव &c —भवतीति भू + अच् कर्तरि भव birth *re* birth Or—भवत्यस्मिन् इति भू + अ करणे "भवन्त्यस्मिन्निति वा भवः पुंसि संसारः स्यादित्युक्तः च" मुद्रितोदय इति च । "सर्वदेवक्वचिदस्मद्युष्मदर्थेऽपि प्रयोगः स्यात्"—Dhaturvritta. Here अप् by "ऋदोरप्" is barred by—"ग्रहवृदृनिश्चिगमश्च" । छिद + क्त भावे छेद cessation भवस्य छेदः cessation of re birth, ष्तत— । तं कुर्वन्ति इति भवच्छेद + कृ + ट कर्तरि those that cause cessation of re birth उपपदतत— । तैः । Qual दृशौ । The re birth is of *others i e*, of those who come to see Krishna.

8 करोति—The दुष्मत्तुरुष is defended by the rule "इंच्छन्" । Everything except युष्मद् and अस्मद् is इदं । So भवत्, which is neither युष्मद् nor अस्मद् must be इदं and therefore regarded as प्रथमपुरुष notwithstanding that it means युष्मद् ।

9 I i e— किंस्य अधिक्रत्य क दप्तप्रवृत्ति । भवान् भवता सुरासुराः...क्रियन्ते ।

*36 Earth made heavy by Hari*

लघूकरिष्यन्नतिभारभङ्गुरामम् किल त्वं त्रिदिवादवातरः ।
उदूढलोकत्रितयेन साम्प्रतं गुरुर्धरित्री क्रियतेतरां त्वया ॥३६॥

*Pra* —म म्प्रत त्वया धरित्री गुरु क्रियततराम [You are now making h l excessively heavy] How so?—उदूढलोकत्रितयेन त्वया [You have all the three worlds in your body The earth is thu urd ned w th three times the weight it had before]. Well what h r ?—अमू लघूकरिष्यन् किल त्वं त्रिदिवात् अवातर [Did you not co d wn fro heaven to lighten the earth?] I for c r t d here was to lighten her—अतिभारभङ्गुराम् लघू करिष्यन् [Th arth was being crushed under the weight of the iniquities f the enemies of the gods You came down to lighten that weight] 36

*Pro e* त्वम् अतिभारभङ्गुराम् अमू लघूकरिष्यन् किल त्रिदिवात् अवातर । साम्प्रतम् उदूढलोकत्रितयेन त्वया धरित्री गुरु क्रियततराम् ॥ ३६ ॥

*En* —You came down from heaven wishing indeed to lighten the earth that was cracking under great burden, she is now being made excessively heavy by you that bore the three worlds 36

*Ben*.—দেবশত্রুগণের পাপের ভরে পৃথিবী ভাঙ্গিয়া পড়িতে বসিয়াছিল আপনি তাহাকে লঘু করিবেন বলিয়া অবতীর্ণ হইয়াছেন। কিন্তু ত্রিভুবন আপনার উদরে রহিয়াছে অতএব আপনার দ্বারা পৃথিবী এক্ষণে অতিশয় গুরু হইয়া উঠিতেছে। ৩৬।

*Expl* —You came down to lighten the world but you are actually making her weighty. Also see *Prak*

*N B* —The verse apparently carries a censure You forget your duty, and are doing just the opposite of what you came down for. The censure *is relieved* by the pun in गुरु which also means *mighty* or *weighty*. The earth has become *mighty*, because it now possesses thee in whom rest all the three worlds Compare—"महीयमाना भवतातिमात्र गुरुत्वमत्र समरशिवरत्न। दिवोऽपि वसायुधभूषणाया इत्यीयते वीरवती न भूमि ॥"—*Bhatti*

*Malli* —लघूकरिष्यन्निति। 'त्वम् अतिभारेण' उद्धेन भारेण (?) 'भङ्गुरां' स्वयं भज्यमानाम् [ "भञ्जभासमिदो घुरच"। "भङ्गुर कर्मकर्तरि" इति वामन ] 'अमू' भुवमित्यर्थः 'लघूकरिष्यन्' निर्भारां करिष्यन् 'किल' [ "कश्चित्—" इत्या-

द्विना चमूततद्भावे (१) चि, "च्वौ च" इति दीर्घः। तृतीया यौ विनिंव स्वग तन्मात [ उभयै कविधानम (२)। इतिविशेष मस्यायान्त्य पूरणान्त विभागान्दित्³] चनत्तर चवतीर्णम। साम्प्रत सम्प्रति "इदानीमेतत्" कृत्वा इति मत लथा चविती गुरु पुत्रा भारवती च क्रियनेतराम् चतिश्नन क्रियते ["तिङश्च" इति तरप "किमेत्तिङव्ययघात—" इत्यादिना चामु प्रत्यः⁴। लघूकर्ता गुरु कर्ता इति विरोधाभासोऽलङ्कार "चाभासत्व विरोधस्य विरोधाभास उच्यते" इति लक्षणात्⁵] ॥ ३६ ॥

## Notes on Malli

1 युरच् is the affix by "मन्न—" Vamana says मद्गुर is in the कमकर्तृवाच्य 2 च्वि is the affix to indicate चभूततद्भाव by "कृभ्वस्ति—" (*Char*) ऊ is lengthened by "च्वौ च" 3 There is क in the sense of घञ् (? See (*Char*) A cardinal number in a compound has sometimes an ordinal sense as in त्रिभाग &c 4 The तरप is by the rule "तिङश्च" । चामु is affixed by किमेत— (*Char*) 5 The चलङ्कार is विरोधाभास because लघुकर्ता is called गुरुकर्ता, the definition being "विरोधाभास is the चलङ्कार if the विरोध is merely apparent

*Sara*—भुवा भार लघयिष्यता चवतीर्णं भवता चाकाशस्य इयत् गुरुकरोति।

## CHARCHA

1 लघूकरिष्यन्—चलघु लघु सम्पद्यमानां करिष्यन् इति लघु+च्वि+कृ+लृट् शतृ (स्य) wishing to lighten स्तिङन्—। Malli's rule in full is "चभूततद्भावे कृभ्वस्तियोगे सम्पद्यकर्तरि च्विः"। Hence it seems here, Malli's correct reading is "चभूततद्भावे कृभ्वस्ति—" इत्यादिना च्विः।

2 चति &c—मस्ज्+युरच्, कर्मकर्तरि भिद्यते भङ्गुरा cracking The rule "भञ्ज—" directs युरच् in the कर्तृवाच्य। But the *Kasika* says "भञ्ज कर्मकर्तरि प्रत्ययः। स्वभावात्" ।—From the nature of the case the affix is in the कमकर्तृवाच्य in respect of भञ्ज। चतिश्लिष्टो भार चतिभार excessive load इत्यनेन—। तेन भङ्गुरा इत्यन—। तस्य। Qual चमुम्। This is after Malli भङ्गुर by itself is कमकर्तरि as enjoined in the कारिका and confirmed by Vamana the Rhetorician But here we have तेन भङ्गुरा which gives a *reason for the cracking*

No[illegible] since [illegible] a कमककरि use is ease of execution That [illegible] as [illegible] adduced we cannot then say भजनै [illegible] do in the कर्मकर्तृवाच्य। It seems there [illegible] here to have पृथ कर्तरि। Mallis [illegible] —by the [illegible] aspect—means [illegible] Comp "सर्वं ब्रह्ममयं जगत्", [illegible] &c Sl 37

3 किल—अव्यय implying, रुतिह्य—Such is the report

4 त्रिदिवात—[illegible] world भुवन (Malli) तृतीया [illegible] the third world *i e* heaven Patala being the first Prithivi the second and Svarga the third world [illegible] Here त्रिदिव् as expected but an अ comes in and we get त्रिदिव ( पृषो दरादि )। "[illegible]" in Malli is obviously an interpolation Again, त्रि here means तृतीय as in [illegible] Malli says this often happens in compounds See "[illegible]" (Malli) [illegible] in the sense of भुवन is not seen elsewhere Bhanujis derivation is त्रिदिवो ( *v* त्रिदिवम् ) दीव्यति इति त्रि+दिव+क कर्तरि।

5 अवातर—अव+तृ+लङ् सिप्। Conj App

6 उद्वृढ &c—उद्+वह्+क्त कर्मणि उद्वृढ borne त्रितय a triad (see कालत्रितय Sl 26) लोकानां त्रितय लोकत्रितयम् the triad of worlds, [illegible] उद्वृढ लोकत्रितयम् [illegible] Qual तया। For the idea compare जगन्निवास Sl 1

7 साम्प्रतम्—अधुना। अव्यय। "[illegible]"

8 गुरु—It means *heavy* also *weighty*, *mighty* See under *Expl*

9 धरित्री—धरति इति धृ+इत्र कर्तरि+ङीप् [illegible] the holder, hence the *earth*

10 क्रियतितराम्—The rule "तिङश्च" should be here taken along with "[illegible]"। For "[illegible]" see under भृतराम्, Sl 25

11 *Voice*—तया [illegible] त्रितय त्व धरित्रीं गुरु करोषितराम्।

*Hari seen for he ame to earth*

निजौजसोज्जासयितु जगद्द्रुहा
मुपाजिहीथा न महीतल यदि।
समाहितैरप्यनिरूपितस्तत
पद दृश स्या कथमीश मादृशाम् ॥ ३७ ॥

*Prax* —ईश यदि महीतल न उपाजिहीथा मादृशा दृश पद कथ स्या [ I have bee able to obta n a s ht of you sole y becau e you have taken b rth on ea h ] Sure y I am access ble al ways—समाहितै अपि अनिरूपित ( त्वम ) [ In your ea th y form you are no doubt but your ancient self s n crutable even to those who ha e taken to deep m d tat on ] Do you mean then that I am born that people l ke you ma reach me ? —निजौजसा जगद्द्रुहाम् उज्जासयितुम् उपाजिहीथा [Not at a l Th s is only nc dental the real obj ct o ex e m na e he host of enem es to creat on thr urn p now and hen n the person t Demons and Rakshasas ]

*Pr se*—निजौजसा जगद्द्रुहाम उज्जासयित महीतल न उपाजिहीथा यदि समाहितै अपि अनिरूपित ( त्वम ) ( हे ) ईश मादृशा दृश पद कथ स्या ॥ ३७ ॥

*Eng* —Undetected even by the med tat ve how could you have been the object of s ht O Lord of people l ke m self had you not come down to the surface of the earth to s ay the enem s of the world by your own p owess

*I n* —[illegible] ॥ ३७ ॥

*Expl* —See *Prak* and *Eng* above

*Mall* —[illegible] 'निजौजसा' [illegible] [ "[illegible]—" [illegible] ] [illegible] 'उज्जासयितु' [illegible] [ "[illegible]—" [illegible] ] [illegible] महीतल न [illegible] [illegible] [ [illegible] ] [illegible] समाहितै समाधिनिष्ठै [illegible] [ [illegible] (?)] [illegible] समाहितै [illegible] [ [illegible] ]

अप्रयोग एव भाष इ न केवट[1] | अनिरूपित अगद्दोत त्वम् 'इश माद्दशो' अर्थ सत्व मिति अत्र विनयाक्रियिम। इग 'इष्ट 'पश गोचर 'काय स्या' अ कर्णित इत्यथ। तस्मात त्वमस्यात्कार एव भागमनप्रयोजनम् इति भाव ॥१८॥

## Notes on Malli

1 I ... is अविवक्षा of the कर्म and षष्ठी is added by "कर्मि — (C ar) 2 The क्त is कर्तरि though the root is सकर्मक, here being अविवक्षा of the कर्म as in भाषित &c. [*N. B*—This defence of Malli is open to criticism, for Bhattoji holds in his मनोरमा that कर्तरि क्त is not available after roots that have become अकर्मक through अविवक्षा of the कर्म। Malli's defence by भाषित is unfounded for the case of भाषित is specially provided under भाषित कर्ता।" Cp "भाषित इति क्त कर्तरि निपात्यते"—Bhashya Thus भाषित as निपातनसिद्ध cannot be a passport for similar uses] 3 We have to regard the उत्तरपद as dropped as in विभक्ता भ्रातर said of brothers when they become विभक्तधन। Kaiyyata says लोप is but the suppression of the thing understood.

*Sara—स्युतन दहन युक्तमत्र त्वां द्रष्टु मत्तुम न तु ब्रह्मरूपेण स्थितम्। तत् दर्शनार्थी भागतोऽस्मि न हि प्रयोजनान्तरेण।*

## CHARCHA

1 निज &c —ओजस् prowess निजम् ओज कर्मधा—। तेन। करणेतृवा।

2 उन्मूलयितुम्—उद् + मूल + णिच्, स्वार्थे तुमुन् भवे to extirpate निजाक्रमा उन्मूलयितुम् to kill with your own hands. You could have easily deputed some body to do this work endowing him with the necessary powers But you wanted to personally do the work as a *piece of favour to the victims.* *Hence necessity* of your being born as man

3 जगद्द्रुहाम्—जगत् the worlds (Sl 1) जगती द्रुह्यन्ति इति जगत् + द्रुह + क्विप् कर्तरि जगद्द्रुह the enemies of creation उपपदसत्—। तेषाम्। कर्मणि अत्र षष्ठी। The कर्म of उन्मूलयितुम् is here not directly thought of as कर्म। The उन्मूलन is *with respect to* जगद्द्रुह् not of जगद्द्रुह्। But by the rule "जासिनिप्रहणनाटक्राथपिषां हिंसायाम्" the कर्म of जासि &c, if treated as शेष, will take षष्ठी and will not

enter into a षष्ठीतत्— । Hence जगद्द्रुहाम् उज्जासयितुम् and not जगद्द्रुह् उज्जासयितुम् । Decline जगद्द्रुक्-ग्-ट्-ड् जगद्द्रुहौ जगद्द्रुहः । जगद्द्रुग्भ्याम् &c जगद्द्रुक्षु-ग्षु-ट्सु ।

4 उपाजिहीथाः—उप+आ+हा (गतौ)+लङ् थास् you arrived जिहीते जिहाते, जिहते । See under हा ।

5 महीतलम्—तल surface, मह्याः तलम्, ष० तत्— । तल ।

6 समाहितैः—सम्+आ+धा+क्त कर्तरि समाहिताः those that have fixed their mind upon self. तैः अनुक्तकर्ता of the क्रिया in अनिरूपितः । The क्त is कर्तरि because as Malli says there is no विवक्षा of कर्म । He cites आशित as an instance to the point आ+अश्+क्त कर्तरि आशित—fed though अश to eat is transitive. This is open to criticism (see notes on Malli) If this is not deemed satisfactory, he offers the alternative of taking समाहित an equivalent to समाहितचित्त, witness विभक्त equivalent to विभक्तधन (Malli) Or again सम+आ=धा+क्त भावे समाहितम् meditation तत् अस्ति एषाम् इति समाहित+अच् मत्वर्थे समाहिताः absorbed in meditation Comp our notes on विदित in "स वर्णिलिङ्गी विदितः समाययौ", पीत in "वनाय पीतप्रतिबद्धवत्साम्" "पातुं न प्रथमं व्यवस्यति जलं युष्मास्वपीतेषु या" (Sakuntala) &c

7 अनिरूपितः—नि+रूप+णिच्+क्त कर्मणि निरूपित seen &c न निरूपित, नञ्तत्— । Qual त्वम् understood

8 दृशः—पश्यति इति दृश्+क्विप् कर्तरि दृक् eye तस्याः ।

2 स्याः—अस्+लिङ् यास् । शक्ति लिङ् । The case however does not seem to be one of simple शक्यता । The last line is equivalent to पदं न स्याः । The second line gives the reason—यदि महीतलं न उपाजिहीथाः । Hence there is हेतुहेतुमद्भाव—the relation of cause and effect Non-descent on earth (महीतले अनागमनम्) is the cause (हेतु), and absence of vision (पदस्य अभवनम्) is the effect. But हेतुहेतुमद्भाव is लिङ्निमित्त (reason to attach लिङ्) । Also, both अनागमन and अभवन have not happened, i e, they are भविष्यद्विषय and there is क्रियातिपत्ति । Thus लृङ् seems proper by "लिङ्निमित्ते लृङ् क्रियातिपत्तौ" । The form then becomes यदि न उपाहास्यथाः पदं न अभविष्यः । An exactly similar case is "[illegible] फले । [illegible] न चेत् ॥" in which we have लृङ् ।

10 म दृश म—चहमिव पश्यन्ति इति चस्मद्+दृश+क्विन् कर्मणि मादृश h.c नेत्र म ) । म दृक मादृशी मादृश &c The rule is त्यद् दिषु दृशो न आलोचने कञ्च च पश्यन्ति implies no seeing "त्यदादिषु दृशो हि स्वरूपप्रकार लोचन ज्ञानक्रिया वचन"—Vritti कञ् gives मादृश। क्स ... मादृक्ष

11 । — उपाहृयत (त्वया) अभिकल्पितम (त्वया) पदम् मयन

5 His the prop of the world

उपप्लुत पातुमदो मदोद्धतै-
त्वमेव विश्वम्भर विश्वमीशिषे ।
ऋते रवे क्षालयितु क्षमेत क
क्षपातमस्काण्डमलीमसं नभ ॥३८॥

*Prak*—हे विश्वम्भर त्वमेव विश्व पातुम ईशिषे [You are styled as the main stay of the universe and rightly so, because you alone are able to save it] Why talk thus its safety is not at stake—मदोद्धतै उपप्लुतम् अदो विश्वम [At times the universe is over run by people puffed with pride and then you alone come to its rescue] Others too could help it if they liked—रवे ऋते क्षपातमस्काण्डमलीमस नभ क्षालयितु क क्षमेत [They couldn t When the sky is darkened with gloom, the sun alone can clear it up] 38

*Prose*—हे विश्वम्भर, मदोद्धतै उपप्लुतम् अद विश्व पातु त्वमेव ईशिषे। क्षपातमस्काण्डमलीमस नभ क्षालयितु रवे ऋते क क्षमेत ॥ ३८ ॥

*Eng*—You alone are able to save this universe over run by the pride puffed, O sustainer of the universe Barring the sun who is able to clear the sky that is darkened by the nightly gloom ? 38

*Ben*—হে বিশ্বম্ভর। মদমত্ত দুর্জনগণকর্তৃক যখন সংসার উপদ্রুত হয় তখন আপনিই তাহার রক্ষায় সমর্থ। নিশার অন্ধকার যখন দিক্ ঢেকে দেয় তখন সূর্য ছাড়া আর কেহ দূর করিতে পারে না। ৩৮।

*Expl*—See *Eng* and *Prak* above

*Malli* —ननु कोऽयं नियमो यत्त्वमेवार्य न्यस्तदण्डाधिकार इत्यादाह्या भनन्य साध्यत्वमेव आह उपप्लुतमिति¹। विश्वं बिभर्तीति विश्वम्भर तत्सम्बुद्धौ हे 'विश्वम्भर' विश्ववात [ संज्ञायां भृतृवृजि—" इत्यादि ना खच प्रत्यय मुमागम²] मन्दोद्वते कृता निमिः न्यप्सत पीडितम् अत विश्वं पातुं त्वमेव ईशिषे शक्तोऽसि विश्वम्भरत्वात् इति भाव [ ईश एश्वर्ये लिटि थास (? लटि सिपि) रूपम्³] अत्र वधर्म्येण दृष्टान्त माह— तथाहि तमस्काण्डे तमोवृन्दे [ "काण्डोऽस्त्री दण्डबाणार्ववर्गावसरवारिषु" इत्यमर "कश्चन्तिषु च" इति विसर्जनीयस्य सत्वम् ] मलीमसं मलिनम् [ "मली मसन्तु मलिनं कचरं मलदूषितम्" इत्यमर "ज्योत्स्नातमिस्रा— इत्यादिना मल श्रियो निपातः ] नभ चन्द्रमित्र रव स्थत रविं विना [ "अन्याराादितरर्ते— इति पञ्चमी ] क चमत्कारः शक्नुयात् न कोऽपि इत्यथ [ अत्र वाक्यद्वये समानधर्मस्य एकस्य शक्तिस्यमत इति शब्दद्वयेन वस्तुभावेन निर्देशात् तथापि व्यतिरेकमुखत्वात् वधर्म्येण प्रतिवस्तूपमालङ्कार तल्लक्षणं सूत्रम् ( तल्लक्षणं सूत्रम् —) "वाक्यार्थगतत्वेन सामान्यस्य वाक्यद्वये पृथङ्निर्देशे प्रतिवस्तूपमा ( ) ] ॥ ३८ ॥

## Notes on Malli

1 ननु &c —Anticipating the query— Well what rule is this that none indeed is the task of restraining the wicked he says by उपप्लुतम् &c that none else is capable 2 We have the augment मुम् after खच which is added by "मृणाम्—" (*Char*) 3 ईश means to lord it over The conjugation is in लिट् थास् (this is a misprint for लट् स) 4 This is with a सत्वाय a ... निपातन in "ज्योत्स्ना—" (*Char*) 5 (The text here is corrupt For तल्लक्षणं सूत्रम् &c read तल्लक्षणं सूत्रम्—"वाक्य") Here the अलङ्कार is प्रतिवस्तूपमा because the same common attribute is spoken of by शक्ति and चमत as if they were two different things in two different sentences and it arises through वैधर्म्य (disagreement) because suited by relation It is said in the सूत्र (अलङ्कारसूत्र — If the common attribute derived from the sense of the two sentences is differently stated then the अलङ्कार is प्रतिवस्तूपमा" (

*Sira*—कल्पान्तमिति कारणमागमन। इतर अपमथा इति दुष्टनिदर्शाधिकार-मनवे २७ । सम्प्रति भवि विचरन्ति । ३८ ।

## CHARCHA

1 उपप्लुतम—उप + प्लु + क्त कर्मणि over run तत्। Qual. विश्वम्।

2 मदोद्धत —उद् + हन + क्त कर्तरि उद्धत puffed, or क्त कर्मणि elated मदेन उद्धता इतत्— । ते । Qual जनै understood

3 विश्वम्भर—विश्व बिभर्ति इति विश्व + भृ + खच् कर्तरि सञ्ज्ञायाम् the upholder of the universe उपपदतत्— A proper name (सञ्ज्ञा) of Vishnu विष्णुर्नारायण कृष्ण" इत्युपक्रम्य विश्वम्भर कैटभजित्" इत्यमर। खच् is affixed by सञ्ज्ञायां भृ तॄ वृ जि धारि सहि तपि दमः"। मुम् comes in by अरुर्द्विषदजन्तस्य मुम्" । As you are विश्वम्भर, it is your duty protect the विश्व।

4 इशिष—इश + लट् मे। इट्, ईशाचक्रे—इशास्वभुव—ईशामास, इषि वन एषिष्ट

5 रव – स्वतरोग प्रभो। The rule is "सस्मारादिसर्नोदिवृशम्बावत्र-पदात्राद्रिबृक —पद्मरो is attached in connection with चन्द्र, आराम, इतर भृत &c Sometimes रव, is seen as in "पुरुषारधनमृते"। But this is irregular

6 क्षालयितुम—क्षल + णिच् स्वार्थे + तुमुन् to clean

7 क्षमेत—क्षम + लिङ् इत। अजि लिङ्। क्षमते, चक्षम, क्षमिष्यत—क्षम्यते, अक्षमिष्ट—चक्षम।

8 क्षमा &c —काण्ड multitude, mass It is also प्रशंसावचन *when in an* उत्तरपद। मल dirt, तदस्ति अस्मिन इति मल + इमसच् मलप्ये निपातनात् मलीमसम् dirty तमसां काण्ड तमस्काण्ड a mass of gloom, इतत्— or, प्रशस्त तम तमस्काण्ड deep gloom, कर्मधा—of the नित्य समास class सपाया तमस्काण्ड, इतत्— । तेन मलीमसम्, इतत्— । तत्। Qual नम। Malli's rule is "ज्योत्स्ना तमिस्रा शृङ्गिण ऊर्जस्विन् ऊर्जस्वल-गोमिन मलिन मलीमसा" which sanctions ज्योत्स्ना &c (निपातनात्)। We call तमस्काण्ड a नित्यसमास and offer अस्वपदविग्रह because प्रशंसावाचक words usually are so only when compounded Alone they do not imply प्रशंसा। "कृष्णसर्पादिवत् एत नित्यसमासा"—*Bhanuji*

9 *Voice*— त्वया एव इष्यते। केन क्षम्यते।

*39 Paise of Hari inadequate.*

करोति कंसादिमहीभृतां वधा
ज्जनो मृगाणामिव यत्तव स्तवम् ।
हरे हिरण्याक्षपुरःसरासुर-
द्विपद्विपः प्रत्युत सा तिरस्क्रिया ॥ ३८ ॥

*Prak*—हे हरे, जनः तव स्तवं करोति ( इति ) यत् सा प्रत्युत तिरस्क्रिया [ They are now singing your praise but it sounds to me like a censure ] Which praise do you mean ?—मृगाणामिव कंसादिमहीभृतां वधात् स्तवम् [ I speak of the praise from the slaying of Kamsa and others who are as easily killed as the poor deer ]. It seems you did not know Kamsa—हिरण्याक्षपुरःसरासुरद्विपद्विपः सा तिरस्क्रिया [ I knew him well I was also aware of his iniquities. But what was he compared to Hiranyaksha, Ravana &c whom you had slain To speak of Kamsa's overthrow after having sung of the discomfiture of these redoubtable heroes is preposterous ] 39

*Prose*—जनः मृगाणामिव कंसादिमहीभृतां वधात् ( तव ) स्तवं करोति (इति) यत्, ( हे ) हरे, सा हिरण्याक्षपुरःसरासुरद्विपद्विपः तव प्रत्युत तिरस्क्रिया ॥ ३८ ॥

*Eng.*—It is really a detraction of you, the slayer of tuskers in the shape of Hiranyaksha and other demons, that the people sing your praise, O Hari, for slaying kings such as Kamsa that are but like deer 39

*Beng*—আপনি কংসাদি প্রভৃতি মৃগতুল্যের বধ করিয়াছেন এজন্য লোকে আপনার স্তুতি করিতেছে। কিন্তু আপনার স্তব নিন্দা বলিয়া বোধ হইতেছে। হিরণ্যাক্ষ প্রভৃতি অসুরগণ হস্তীদিগের বিনাশকারী এ স্তব আপনার নিন্দা ভিন্ন আর কিছুই নহে। ৩৯।

*Expl.*—You have slain Kamsa and several of his followers, so people are now singing in your praise But to you the mighty slayer of such redoubtable demons as Hiranyaksha, Ravana &c. is this a feat worth the name ? Also see *Eng* and *Prak.* above. 39.

*Ma* करोति। 'कंस' प्रभृ मृगानामिव कंसादिमहीभृतां वधात् हतौ. स्त्र करोत [ स्त्र करोत स्त्रियनति " इत्यमर ] करोति इति 'यत्' ह 'हर' कृष्ण 'सिंह' नरव्यन सा स्त्रतिक्रिया हिरण्याक्षपुर सरा' हिरण्याक्षप्रभृतय ये प्रसुर न एव दप तथा द्विप हन्तविग्रह तस्य तव प्रयात वैपरीत्येन ["प्रत्युत इत्युक्तपर इति गणव्याख्यान त ] तिरस्क्रिया अवमान । 'यत्' इति सामान्ये नपुंसक म इति विधर्यलिङ्गम् गजघातिन सिंहस्य मृगवधवर्णनमिव स्व स्त्र क सादिमहीभृद्वधन तिरस्कार एव इत्यथ [ अत असुरद्विपानाम इति हरिवहरि इति श्लिष्टपरम्परितरूपक मृगाणामिव इत्युपमया अङ्गाङ्गिभावन सङ्कीर्ण² ] । ४ ।

## Notes on Malli

1 प्रत्युत implies opposition to what is said 2 Here the श्लिष्टपरम्परितरूपक in हरि arising out of असुरद्विपानाम् is mingled, as अङ्गिन with अङ्ग, with the उपमा in मृगाणामिव।

*Sara*—See *Malli*. गजघातिन इत्यत्र।

## CHARCHA

1 कंसादि &c —कंस was king of Mathura महीं बिभर्ति इति मही+भृ+क्विप् कर्तरि महीभृत kings कंस आदिर्येषां कंसादय, with Kamsa at their head बहु— । कंसादयो महीभृत कर्मधा— । तेषाम्। By आदि he includes जरासन्ध। कृद्योगा कर्मणि षष्ठी।

2 वधात्—हन+अप् भावे वध slaying तस्मात्। हेतौ ५मी।

3 यत्—Malli has सामान्ये नपुंसकम्। But the construction being स्त्र करोति इति यत् we can easily explain it as neuter because qualifying इति which is in the neuter इति refers to स्त्रक्रिया।

4 हर—हरि is a name of कृष्ण, also it means सिंह। "सिंहो मृगेन्द्र पञ्चास्यो हर्यक्ष केसरी हरि" इत्यमर। Both are intended See next

5 हिरण्याक्ष &c —हिरण्याक्ष was the elder brother of हिरण्यकशिपु (See sl 42) He was killed by Vishnu in the वराहावतार।

पुर अग्र सरतीति पुरस्+स+ट कर्त्तरि पुरःसर foremost उपपदतत—। द्वाभ्यां पिबति इति द्वि+पा+क कर्त्तरि द्विप an elephant. He drinks by the mouth and the nose ( trunk ) हिरण्यश्च पुर सर एवम हिरण्याक्षपुर सरा, बहु— असुरा द्विपा इव असुरद्विपा, उपमितकर्मधा—। हिरण्याक्षपुरःसरा असुरद्विपा कर्मधा—। तान् द्वेष्टि इति हिरण्याक्षपुर सरा सुरद्विप+द्विष+क्विप कर्त्तरि उपपदतत— तस्य। Malli has असुररूपा द्विपा असुरद्विपा कर्मधा—like मयूरव्यंसकादि ( रूपककर्मधा— )। But as in the preceding lines we have by implication करसद्दयो मग इव it seems better for uniformity's sake to say here असुरा द्विपा इव।

6 प्रयुत—A compound अव्यय implying उत्क्रमरीत्य i e, the reverse of what is said सत्क्रिय s stated the reverse of it is तिरस्क्रिया।

7 मा—Qual तिरस्क्रिया which is the विषय।

8 तिरस्क्रिया—तिरस् is an अव्यय implying *censure* But when one is censured one is in a manner put to shade Thus तिरस् then implies अन्तर्द्धि screening It is then a गति by the rule "तिरोऽन्तर्द्धौ" Hence तिरस्+कृ+श भाव तिरस्क्रिया administering rebuke, गतिसत्—। Again by "तिरसोऽन्यतरस्याम्" the विसर्ग of तिरस् here optionally becomes स। Hence तिरस+क्रिया=तिरःक्रिया or तिरस्क्रिया।

9 *Voice*—जनेन मम क्रियते यत ( भुवन ) त्वया तिरस्क्रिया ( भुवन )

40 *Narada fond of conversation with Hari*

प्रवृत्त एव स्वयमुज्झितश्रम क्रमेण पेटुं भुवनद्विषामसि।
तथापि वाचालतया युनक्ति मां मिथस्त्वदाभाषणलोलुपं मन ॥४०॥

*Prak*—मनो मां वाचालतया युनक्ति [My mind makes me garrulous] Why ?—मिथ त्वदाभाषणलोलुप मन वाचालतया युनक्ति [My mind longs for a conversation with you at ease, hence it makes me garrulous] Possibly your talk will serve some purpose more useful than this—भुवनद्विषां पेटुं अहम् एव प्रवृत्त यदि तान्नि युनक्ति [I will speak of one of the enemies of the world But these you are already engaged in slaying and you stand in no need of being reminded of this work My speech is

a ] i i a 1 no k nı too long a rest—
त्वमभितयम क्रमण प प्रत्न घमि [R \ u requ re nore You
I a I k led n turn \ ou are
I w s u n to come] 40

*P o* —त्वभतयम ( सन ) क्रमण भुवनदिवो पष्ट स्वयम् एव प्रत्न
क स उपि मिय त्वदाभाषणलोलुप मन मा वाच लतया युनक्ति ॥ ४० ॥

*I* —I reless yo are yo are indeed engaged of
y own acco d c h n turn the enem es of the world
Yet my m nd on₀ n₀ for conversat on w th you in private
(con d n a k w th you) dr es me nto garrul ty 40

—ऽ ऽेत भक्त नव उिच्छद क पनि ब १ ই बद्र कुन्दव आपुत दरिद्र
हेन श्राम इ वता ग यक्र किड क पवान मञ्च निर्ज न आलाप करिदत इच्छा इइट्ट्ह
डा वलिड व इइ व ऽ लस प्रकाश करिदाछि ॥ ४० ॥

*Expl* —See *Eng* and *Prak* above

*Malli* —एव स्तुत्वा देवमभिमुखीकृत्य चागमनप्रयोजन वक्तुमुपोद्घातयति प्रकृत्य
इति¹ त्वम उदासितयम स्वक्रयम सन् क्रमेण भुवनानि दिषन्तीति भुवन
द्विष स्तेषा तपा पष्ट तान् हिंसितुम् इत्यय [ "आसिनिग्रहण—" इत्यादिना
कर्मणि शप षष्ठी ] स्वयम् अपरप्रेरित² एव प्रत्न मसि। एव तर्हि पिष्टपष्टया
किम इति चत् तत्राह³— तथापि स्वत प्रवृत्तेऽपि 'मिथ रहसि त्वदाभाषण त्वया
सह सलाप लोलुप लुब्धम् [ "लुब्धोऽभिलाषुकस्तृष्णक समौ लोलुपलोलुभौ"
इत्यमर ] मनो मां वाचालतया सह युनक्ति वाचाल करोति इत्यथ । वाचो
बह्वीऽस्य सन्ति इति वाचाल [ "आलजाटचौ बहुभाषिणि" इत्यालच । "स्याज्जल्पाकस्तु
वाचाली वाचाटो बहुगह्यवाक "⁴ इत्यमर ] ॥ ४० ॥

## Notes on Malli

1 Hav ng thus prop t ated the Lord w th laudat ons h introduces प्रत्न &c as a prelude to the statement of the object of his vis t 2 Without be ng urged by others 3 If so, then why th s pounding of the pounded ? On this he says

4. आलच् is the affix by "आलच्—"। जल्पक, वाचाल and वाचाट mean one who speaks much and improperly

*Sara*—ज्ञानवत् त्वं स्वयमेव प्रवृत्त इह न ज्ञात नडचलावक्ता तथापि त्वया जल्पनकामनया किञ्चित् वक्ष्ये ॥ ९ ॥

## CHARCHA

1 प्रवृत्त —प्र + वृत + क्त कर्त्तरि प्रवृत्त engaged Pred to त्वम् understood

2 एव—Malli takes it with स्वयम् स्वयमेव of thy own accord indeed Or take with प्रवृत्त । प्रवृत्त एव engaged indeed without cessation

3 उज्झित &c —उज्झ + क्त कर्मणि उज्झित discarded उज्झितः श्रम येन with fatigue discarded *i e* tireless बहु— । Pred, to त्वम् understood

4 क्रमेण—क्रम + घञ भाव क्रम order परिपाटी । तेन । इत्थं करणे ।

5 उद्धर्तुम् – धिप + तुमुन भाव to extirpate

6 भुवन &c.—भुवनानि द्विषन्ति इति भुवन + द्विष + क्विप् कर्त्तरि भुवनद्विष the enemies of creation, उपपदतत्— । तेषाम् । षष्ठी शेषे, कर्मत्व being ignored Hence instead of saying तान् हिंसितुम (Malli) it seems better to say तेषां भुवनद्विषां हिंसाकर्म कर्तुम् । The former makes the कर्मता prominent. For "कर्त्ति—" see under अवदद् दाम sl 37

7 वाचालतया—वाचाल talkative (see Malli) तस्य भावः वाचालता । तया । महार्थे तृया । This implies *censure*, but वाग्मिता is all praise.

8 युनक्ति—युज (रुधादि) + लट् तिप् । Nom मन ।

9 सम्भाषा &c —सम + भाष + ल्युट् भावे सम्भाषण conversation गर्हितं लुम्पति इति लुप + यङ् + अच् कर्त्तरि लोलुप unduly covetous. तया सम्भाषणम्, सुतृषुप । लक्षिन लोलुपम, सुपसुपा । Qual. मन । In the श्लोक quoted by Malli लुब्ध अभिलाषुक and तृष्णक् are synonymous meaning *covetous*, but लोलुप and लोलुभ mean different—*reprehensively* covetous (अत्यर्थसमा यङ्)।

10 *Voice*—उज्झितश्रमेण (सता) प्रवृत्तेन भूयत (त्वया) लोलुपेन मनसा चर्ते...युक्तं ।

*H* *O Hari*

तदिन्द्रसन्दिष्टमुपेन्द्र यद्वचः क्षणं मया विश्वजनीनमुच्यते ।
समस्तकार्येषु गतेन धुर्यतामहिद्विषस्तद्भवता निशम्यताम् ॥४१॥

*Pra* — त इन्द्रसन्दिष्ट तत वच क्षण भवता निशम्यताम् [ Well then st n nt to Indras message] Where is the mes —यत् विश्वजनीन वच मया उच्यते [I am going to tell you all It relates t the welfare of the whole creation and w nt I ten without interest] Why is Indra anxious to communicate with me ?—हे उपेन्द्र, अहिद्विष समस्तकार्येषु धुर्यतां गतेन भवता निशम्यताम् [You are his younger brother and take great it st h s affairs He is himself a redoubtable warrior no doubt yet it is you that has won him his battles. Hence he s anx us to let you know all of the present undertaking also] ४१

*Pro e*—तत्, हे उपेन्द्र, इन्द्रसन्दिष्ट विश्वजनीन यत् वच क्षण मया उच्यते तत् अहिद्विष समस्तकार्येषु धुर्यतां गतेन भवता निशम्यताम् ॥ ४१ ॥

*Eng* —So, O Upendra, you that had taken up leadership in all undertakings of the slayer of Ahi, do you listen for a while to the message, beneficial to all people advised by Indra and being delivered by me *Or* place for a while after delivered' ४१

*B n* —অতএব ইন্দ্র জগতের উপকারার্থ যে কথা বলিয়া দিয়াছেন ... বলিতেছি তাহা শুনুন। আপনি ইন্দ্রের ছোট ভাই আপনিই তো বেশ হইয়া বৃত্রশত্রুর সকল কাজ করিয়া থাকেন। ৪১।

*Expl* —Well then listen to Indras message which I am about to deliver You are his brother and have always taken the lead in his undertakings, He expects much from you at the present juncture Also see *Prak*

*Malli* —অথ স্বকার্যবশ মহত্বক সাধয়ন নদিতি' 'তত্' তস্মাত্ ইন্দ্রম্ উপগত 'উপেন্দ্র' ইন্দ্রাবরজ । তৎসম্বোধনে। অতএব ইন্দ্রসন্দিষ্ট' গৌরব্যম্ ইতি ভাব । কিঞ্চ বিশ্বস্মৈ জনায় হিত বিশ্বজনীনম্' [ "আত্মন্বিশ্বজনভোগোত্তর-

पदात् ख"[1] ] 'यत् वच' चर्ण' न तु चिर 'मया उच्यते तत्' वच 'महितम्' श्रवण' [ "श्रपें श्रवासुरभ्यहि" इति वैजयन्ती ] 'समस्तकार्येषु धुरन्धरेण' धुरन्धरत्व गतेन' अतोऽपि 'भवता निशम्यताम्' [ प्रार्थनायां लोट् ] धुरं वहतीति धुर्य [ "धुरो यड्ढकौ" इति यत्प्रत्यय । अत्र भव पदार्थहेतुक काव्यलिङ्गमलङ्कार[3] ] ॥ ४१ ॥

## Notes on Malli

1 By तत् &c he now asks with reasons to listen to his speech 2 ख is the affix by "चाय—" (*Char*) 3 Here obviously the अलङ्कार is काव्यलिङ्ग in which the हेतु is got from the sense of a पद।

*Sara*—भवनीतोऽसि तमिन्द्रस्य मता च तस्य सर्वेषु कार्येषु । भाले पुनरपि तस्य सन्देश, तत् शृणु, विश्वेहि च हित विश्वस्य ॥ ४१ ॥

## CHARCHA

1 तत्—अव्यय indicating हेतु। *Because* भुवनहिता यद्, मत्त अपि, *therefore* &c

2 इन्द्र &c —सम्+दिश्+क्त कर्मणि सन्दिष्ट advised इन्द्रेण सन्दिष्टम्, एतत् ।

3 उपेन्द्र—उपगत इन्द्रम् waiting upon Indra, प्रादितत्—। A name of विष्णु। तत्सम्बुद्धौ।

4 क्षणम्—For a moment अत्यन्तसंयो[illegible] । Construe क्षणम् शृणु ( Malli ), or क्षणं निशम्यताम् ।

5 विश्वजनीनम्—विश्व all सर्व। विश्वो जन विश्वजन all persons, कर्मधा—। तस्मै हितम् इति विश्वजन+ख of universal good. Malli's rule means—ख is attached in the sense तस्मै हितम् to आत्मन्, विश्वजन and compounds having भोग final in them. The Bhashya restricts the sense of विश्वजन saying "समानाधिकरणे इति वक्तव्यम्", *i e*, a क्ष्यत्—does not admit ख but takes the general affix छ। Thus विश्वस्य जन विश्वजन, तस्मै हितम् विश्वजन्यम् । The Vritti adds a further restriction by excluding षष्ठी also, so विश्वे जना यस्य विश्वजन, तस्मै हितम् विश्वजन्यम् । The epithet implies that Indra was making no selfish request but one affecting universal good

6 समस्त &c —सम + अस + क्त कर्मणि समस्त heaped together i e, all समस्तानि च यानि कर्माणि—। तेषु।

धुराम स—धुर burden धुरं वहति इति धुर् + वह् the bearer of the burden, the leader तस्य भाव ताम् obj of गतम।

8 बलिद्विष —बलि name of a असुर। बलिं द्विष्टवान् इति बलि + द्विष् + क्विप् कर्तरि बलिद्विष the slayer of बलि उपेन्द्रस्य—। तस्य। Indra slew Vritra with the वज्र which was forged for him by Visvakarman out of the bones of the sage Dadhichi The epithet shows that Indra's undertakings are all arduous and it is no easy task that he is going to set upon Krishna हवनम in Malli is the sixth case singular of हवन्।

9 भवता—See भवान Sl 35

10 निशम्यताम्—नि + शम + लोट् ताम् कर्मणि। शाम्यति, शशाम, शमिष्यति अशमत् Or नि + शम to listen + णिच् स्वार्थे + लोट् ताम् कर्मणि। शमयति &c But if meaning to see then शामयति &c With ल्यप् we get निशम्य (निशादि) निशमय्य (to listen) निशाम्य (to see)

11 Voice— वच भ्रवीमि इति भवान् निशाम्य or निशमय।

42 *Hiranyakasipu described*

अभूदभूमि प्रतिपक्षजन्मना भिया तनूजस्तपनद्युतिर्दितेः ।
यमिन्द्रशब्दार्थनिसूदनं हरेर्हिरण्यपूर्वं कशिपुं प्रचक्षते ॥४२॥

*Prak*—दिते तपनद्युति तनज अभूत् [ Diti had a son of a dazzling splendour like that of the sun ] Whom do you mean ? —प्रतिपक्षजन्मना भियाम् अभूमि तनूज [ I mean the son that never feared an enemy cared little for who his enemies were ] What was his name ?—यं हिरण्यपूर्वं कशिपुं प्रचक्षते [ They call him कशिपु with हिरण्य *preceding it In other words his name was* Hiranyakasipu ] But did he molest Indra ?—हरे इन्द्रशब्दार्थनिसूदनं य प्रचक्षते [ His very name Indra was rendered nugatory by him because Indra means 'resplendent but the demon was more resplendent than the ruler of the gods So he, the demon it was that deserved to be called Indra in preference to the lord of the gods ] 42

*Prose*—प्रतिपक्षजन्मनां भियाम् अभूमिः तपनद्युतिः दितेः तनूजः अभूत्। हरेः इन्द्रशब्दार्थनिषूदनं यं हिरण्यपूर्वं कशिपुं प्रचक्षते ॥ ४२ ॥

*Eng*—There lived a son of Diti resplendent as the sun and no subject of fear arisin„ from enemies whom, the destroyer of the significance of the name Indra of Hari, they called Kasipu preceded by Hiranya. 42

*Beng*—হিরণ্যকশিপু নামে সূর্যের ন্যায় তেজস্বী এক পুত্র ছিল। শত্রু হইতে তাহার কোন ভয় ছিল না। পরে তিনি ইন্দ্রের ঐশ্বর্য হরণ করিয়া ইন্দ্র নাম, কিন্তু তাঁহা হইতে ঐ নাম অর্থশূন্য হইয়া গিয়া ছিল। ৪২।

*Expl*—See *Eng* and *Prak* above

*Malli*—अथ शिशुपालो हन्तव्य इति वक्तुं तस्य चावतारत्रयेऽपि अनन्यवध्यत्व-ख्यापनौपयिकतया श्रीकृष्णकर्तृकत्वाय जन्मान्तरवृत्तान्तं तावदुत्थापयति अभूदिति[1]। 'प्रतिपक्षात्' शत्रो 'जन्म' यासां तासां 'भियाम्' अभूमिः अविषयः निर्भीक इत्यर्थः 'तपनद्युतिः' सूर्यतापो 'दितेः तनूजः' दैत्यः अभूत्। कोऽसौ इत्यत आह—'हरेः' इन्द्रस्य 'इन्द्रशब्दार्थनिषूदनम्' इन्दतीति इन्द्रः [इदि परमैश्वर्ये। "ऋज्रेन्द्र—" इत्यादिना रन्प्रत्ययान्तो निपातः[2]]। तस्य इन्द्र इति शब्दस्य इन्द्र इति संज्ञापदस्य यः अर्थः परमैश्वर्यलक्षणः तस्य निषूदनं निवर्तकम् [कर्तरि ल्युट्] ऐश्वर्यापहारकमित्यर्थः 'यं' दैत्यं 'हिरण्यपूर्वं कशिपुं प्रचक्षते' हिरण्यकशिपुमाहुः इत्यर्थः [अत्र हिरण्यशब्दपूर्वत्वं कशिपुशब्दस्यैव, न तु कशिपुशब्दार्थस्य, इति शब्दपरस्य कशिपुशब्दस्य अर्थान्तरेण अन्वयायोग्यस्य प्रयोगात्, अवाच्यवचनाख्यार्थदोषम् आह। "अर्द्धेवाच्यवचनमवाच्यवचनं हि तत्" इति। समाधानमेवंविधविषये शब्दपरत्वे अदोषकथा इति कश्चित् समाधत्ते इत्युक्तमस्माभिः "दधपूर्वं गिरिं ते" इति "अनुकरणशब्दे वेदमध्यादिकम्" इत्येतद् (१) व्याख्यानावसरे सङ्ग्रीवस्या अवतारके च। विशेषस्तु—'यं' दैत्यमुद्दिश्य 'हिरण्यपूर्वं कशिपुं प्रचक्षते' संज्ञात्वेन प्रयुङ्क्ते (१ प्रयुङ्क्ते) इति[3] ] ॥ ४२ ॥

## Notes on Malli.

1 अथ &c.—He now wants to say that Sisupala has to be &c

sla n Bu ı show ng that he *must* be killed by Hari, it is *necessa y to show that he is unassailable by others Hence* by अभूत् &c he relates the history of his previous births to *d close h s audac ty* 2 *The root* स्फि *means to possess* sup em ht or splendour It ends with the affix रन by णिच् तल n th औणादिक rule "स्फाय—" (*Char*) 3 पत &c.— He e t s the *word* कशिपु and not the *object* of which it is the nan e that has the *cor l* हिरण्य preced ng it Thus the word कशिपु wh ch stands for the *word* only cannot be used as de s gnat ng the *obje t* Yet it is so used here Hence they say *he e there i the defect of thought* known as अवाच्यवचन। "The use of a word in a sense t cannot express is अवाच्यवचन"—this *is the def nit on In such cases a solution h s somehow to* be found by लक्षणा in the matter of अर्थ applied to something restr cted to शब्द only as I have said in the सञ्जीवनी and घण्टापथ on "दैवपूव—" and "धनुरूप—"। But here I add a special defence —"स दैत्यम्—"।

*Sara*—हिरण्यकशिपुनाम दैत्य आसीत् य इन्द्रस्य इन्द्रत्व निरास ॥ ४२ ॥

## CHARCHA

1 अभूमि —भूमि subject न भूमि no subject नञ्तत्—।

2 प्रतिपक्ष &c—पक्ष s de प्रतिकूल पक्ष अस्य प्रतिपक्ष of the opposi te s de *i e* an adversary बह—। तस्मात् जन्म यासाम् प्रतिपक्षजन्मान caused by an adversary बहु—( See under मनुषजन्मा, Sl 35 ) तासाम्। Qual भियाम्। The प्रातिपदिक here is प्रतिपक्षजन्मन् wh ch though in the fem n ne does not admit of ङीप् because the rule "मन" bars the rule "मन्नन्तो ङीप्"। Decl ne प्रतिपक्षजन्मा जन्मानौ जन्मान &c We may however add डाप optionally giving प्रतिपक्षजन्मन् + डाप् प्रतिपक्षजन्मा an आकारान्त word in the fem n ne

3 भियाम्—भी + क्विप् भावे भी fear ( fem ) तासाम्।

4 तनत्र —तनु and तन mean दृढ। "स्त्रियां मूर्तिस्तनुस्तनू" इत्यमर।

तन्वा जातः इति तनु+जन+ड कर्त्तरि मृतेः तनुजः born of the loins, a son, उपपदतत्—। Nom. to अभूत् ( भू+लुङ् द )।

5. तपन &c.—तपनस्य द्युतिः, ६तत्—। सा इव द्युतिः यस्य, बहु—by "सम्यप्रमान—" ( ante. ).

6. इन्द्र &c.—इन्द्रति परमैश्वर्यं लभते इति इन्द्+रन् कर्त्तरि औणादिक इन्द्रः supremely majestic. नि+सूद+णिच् स्वार्थे+ल्युट् कर्त्तरि बाहुलकात् निसूदन the destroyer इन्द्ररूपः शब्दः इन्द्रशब्द the word Indra, कर्मधा—like शाकपार्थिव ( मध्यपदलोपी कर्मधा— )। तस्य अर्थः the sense of the word Indra, ६तत—। तस्य निसूदन, ६तत—। तम्। Qual. यम्। Here the ल्युट् is added irregularly by the rule "कृत्यल्युटो बहुलम्"। The Vritti adds two more derivations, thus .—नि+सूद+णिच् स्वार्थे+युच् कर्त्तरि निसूदन। The prohibition "सूददीपदीक्षश्च" does not apply. "अनित्योऽयं प्रतिषेधः"—*Vritti.* Again नि+सूद+णिच् स्वार्थे+ल्यु कर्त्तरि नन्द्यादिः निसूदनः। "अथवा मधुसूदनादयो नन्द्यादिषु द्रष्टव्ये"—*Vritti.*

7. हरेः—हरि a name of Indra हरेः इन्द्रशब्दार्थनिसूदनः the destroyer of the sense of the name Indra with respect to Hari. This may mean that इन्द्रत्व was usurped by हिरण्यकशिपु, or that हिरण्यकशिपु coming into prominence, Indra was no longer deemed by people as "The most majestic."

8. हिरण्य &c.—हिरण्यः पूर्वः अस्य हिरण्यपूर्वः preceded by the word हिरण्य, बहु—। तम्। Qual. कशिपुम्। Here the discussion introduced by Malli ( See *Notes* on Malli ) is quite uncalled for. It would have been relevant if the poet had said हिरण्यपूर्वः कशिपुः तनुजः अभूत् because the तनुज—the *thing* boy—cannot be हिरण्यपूर्वः कशिपुः। it is his *name* which is हिरण्यपूर्वः कशिपुः। This is what the poet too says here—यं हिरण्यपूर्वं कशिपुं प्रचक्षते—who is *called* कशिपु with हिरण्य preceding it. There is no absurdity in *this.* Malli also recognises this, for he says towards the close of his discussion, विशेषणदात &c. (See Malli and our note).

9. प्रचक्षते—प्र+चक्ष+लट् कर्मे। चष्टे, चक्षते-चक्षते-चक्षाते-चक्षते-चक्षद्वे, चक्षाते-चक्षते &c., चक्ष्यु-चख्यत &c. Nom. पुराविदः understood.

10. *Voice*—अभूमिना ..तूतिना ..तनूजेन अभावि। ...निसूदनः यः पूर्वः कशिपुः प्रचक्ष्यते।

*He was a terror to gods.*

समतुमरेणासुर इत्युपेयुषा चिराय नाम्नः प्रथमाभिधेयताम् ।
भयस्य पूर्वावतरस्तरस्विना मनःसु येन द्युसदां न्यधीयत ॥४३॥

*Prak.*—येन द्युसदां मनःसु भयस्य पूर्वावतरः चिराय न्यधीयत [For a long time the gods knew no fear He it was who first taught them what fright was ] How was that ?—तरस्विना समतुमरेण येन न्यधीयत [ He was powerful and he hated the prosperity of the gods. Hence the latter lived in apprehension of raids by him ]. What could be his power against Indra, Yama, Kuvera &c. ? —असुर इति नाम्न प्रथमाभिधेयताम् उपेयुषा येन न्यधीयत [ He became the *foremost of those that were significantly called* असुर—*Overthrowers* Hence his name was a terror to the gods ]. 43.

*Prose*—समतुमरेण असुर इति नाम्न चिराय प्रथमाभिधेयताम् उपेयुषा तरस्विना येन द्युसदां मनःसु भयस्य पूर्वावतरः न्यधीयत । Or—तरस्विना समत्सरेण ···नाम्न प्रथमाभिधेयताम् उपेयुषा येन द्युसदां मनःसु चिराय भयस्य &c. ॥ ४३ ॥

*Eng.*—By whom, the mighty (*i. e*, by whose mighty self), urged by jealousy, having, after long, appeared as the foremost among the denotations of the word Asura, the first footing of fear was laid in the minds of the denizens of heaven. *Or*—place 'after long' after 'laid.' 43.

*Beng.*—যে উদ্ধাইয়া দেব তাহাকে অসুর বল। বহুকাল পর এই বলবান্ দানব অসুর নামের প্রকৃত পাত্র হইয়া উঠিল ও হিংসায় দেবগণের মনে ভয়ের প্রথম সঞ্চার ঘটাইল ॥ ৪৩ ॥

*Expl.*—An *Asura* is an overthrower For a long time the gods had none such with regard to them But at last in Hiranyakaspu arose one that was pre eminently an Asura. As he was jealous of the gods, they lived in terror and for the first time came to know what fright was 43.

*Malli*—समत्सरेणेति । 'समतुमरेण' अन्यशुभद्वेषसहितेन [ "मत्सरोऽन्यशुभद्वेषे" इत्यमरः ]। अस्यतीति असुरः [ असेरुरन् ]। 'असुर इति नाम्न चिराय' [ "चिराय चिररात्राय चिरस्याद्याश्चिरार्थकाः" इत्यमरः ] 'प्रथमाभिधेयताम्

उपद्रुता' अनयतया मुख्यायतां मनेन 'तरस्विना' बलवता [ "तरसी बलरंहसी" इति विश्व ] येन हिरण्यकशिपुना दिवि सीदन्तीति 'द्युसदां' देवानां मन सु मयम् पूर्वावतर प्रथमपदम् [ "ऋदोरप्" ] 'अवीयत निहित [ कर्मणि लङ् ] । अस्मादेव देवानां प्रथम भयमीत्सितमभूत् इत्यर्थ ॥ ४३ ॥

*Sira*—See Malli अस्मादेव &c

## Notes on Malli

1 The a t x is ल्यप् after अस् । The a nt is अप् by "ऋदोरप्" ।

## CHARCHA

1 समत्सरस्य—मत्सर jealousy तेन सह वर्त— । Qual येन । He was jealous of the gods and the gods trembled for the consequences

असुर—अस्यति क्षिपति इति अस (क्षेप निरुक्ति) + उरन् कर्तरि (औणादिक ) the overthrower इति योगे ! मा

3 उपद्रुता—See अभ्यद्रवी Sl 4 Vra उत ।

4 विराय—In अव्यय meaning here चिरम् । अवयवे इत्य which has d sappeared the word being an अव्यय

5 प्रथम &c—अभि+धा+यत् कर्मणि अभिधेय d signat on प्रथम अभिधेय the first ( or the *foremost* ) designation ( denotation ), कर्मधा— । तस्य भाव , तता । ताम् । पूर्वमभिधानम् । obj of उपदुता ।

6 पूर &c—अव+तृ+अप् भाव अवतर advent. पूर्वं अवतर, कर्मधा— । उक्त कम of अधीयत । The gods re ted in security before Hiranyakasipu came The rule "ऋदोरप्" means that roots end ng in ऋ उ ऊ take अप in the भाववाच्य ard to designate any कारक except कर्ता । This b s घञ् wh ch is however made compulsory in करण and अधिकरण when a सज्ञा is mean Thus अवतारम इति अवतर not अवतार , but अवतरति अनेन अभिम वा इति अवतार not अवतर ।

7 तरस्विना—तरस् strength तर बल अस्ति इति तरस्+विनि मत्वर्थे तरस्वी strong तेन ।

8 द्युसदाम्—दिवि सीदन्ति इति दिव्+सद+क्विप् कर्तरि दसम the denizens of heaven, उपपदतत्— तेषाम् । "सत्सूद्विष" इति क्विप्

न पत्वम् I y the rule ततपरद इति बरूतम्* the सप्तमी is sometimes ret ned n an उपपदतत्— I Retaining it here we get शिविरे w t प ecause the word is classed with the सुषामादिगण and t r le मत्रादिषु च gives ष।

9 नयोग्यम—नि + धा + लङ्, त कर्मणि। Conj App

10 I ... —ममतसर उपविवान् तरस्वी य पूवावलर त्वदधात्।

*44 Sri served him*

दिशामधीशायतुरो यत सुरानपास्य त रागहृता, सिषेविरे।
अवापुरारभ्य ततश्चला इति प्रवादमुच्चैरयशस्करं श्रियः ॥४४॥

*N I* —Sls 44 and 45 should change places See reasons under Sl 45

*Prak* —तत आरभ्य श्रिय प्रवादम् अवापु [ Since then wealth and *prosperity have attained an unenviable name* ] *What name?* —चला इति उच्च अयशस्कर प्रवादम् अवापु [ The name fickle which is a great infamy ] What was the occasion for this infamy? —यत सुरान अपास्य त सिषेविरे तत आरभ्य [ From the moment that riches forsook the gods and commenced attending upon that demon they were branded as fickle ] Which gods do you mean?—चतुरो दिशाम् अधीशान् अपास्य [ I mean no ordinary gods, but the four lords of the cardinal points themselves ] Granted they are fickle but what was the reason for this lapse?—रागहृता श्रिय [ *Well, to tell you the truth the gods* themselves were to blame The demon was worthier than they and naturally the riches attached themselves to him] 44

*Prose*—श्रिय यत दिशामधीशान् चतुर सुरान् अपास्य त रागहृता (सत्य) सिषेविरे तत आरभ्य अयशस्करम् उच्चै चला इति प्रवादम् आपु। Or—श्रिय रागहृता (सत्य) यत त सिषेविरे तत आरभ्य चला इति उच्चै अयशस्करं प्रवादम् आपु ॥ ४४ ॥

*Eng* —From the time when, drawn by love, they served him having left the four gods, the lords of the quarters, riches incurred the great infamy that they were fickle. *Or*— From incurred the infamy were very fickle 44

*Beng* —যখন হইতে অনুরাগ আকৃষ্ট হইয়া লক্ষ্মী চারি দিক্‌পালকে ছাড়িয়া তাহার সেবা করিতে লাগিলেন তখন হইতে তাহার 'ঢক্কা' এই মহৎ অপবাদ রটিল ॥৪৪॥

*Malli* —दिशामिति । 'श्रिय सम्पद 'यत' यस्मा हेत्वर्थे 'दिशाम् अधीशान्' दिक्‌पतीन् अपि 'चतुर सुरान्' इन्द्रवरुणयमकुबेरान् 'अपास्य' त्यक्त्वा 'त' हिरण्यकशिपु 'रागहृता' रागकृष्टा सती न तु बलादिति भाव स्थिरमिव यतो वीरप्रिया श्रिय इति भाव 'तत आरभ्य तदा प्रभृति जयम् करोति इति 'जयस्कार' इत्यकीर्तिहेतुभिरयश [ "कृञो हेतुताच्छील्यानुलोम्येषु" इति टप्रत्यय । "अत कृकमि—" इत्यादिना विसर्जनीयस्य सत्वम् ] 'उच्चै प्रचुरं वभ्राम' अभ्रमत् 'इति प्रवाद' जनापवादम् आपु । दिक्पालानामपि सर्वस्वहारित्वात् तदीयस्य प्राकट्यम् इति भाव ॥ ४४ ॥

## Notes on Malli

1 The affix is ट by the rule कृञ —" (*Char*) The विसर्ग becomes स by "अत —" (*Char ha*) His boldness is manifest because he robs even the lords the quarters of their all

## CHARCHA

1. दिशाम्—दिश्यन्ते इति दिश + क्विन् कर्मणि निपातनात् दिश lit those that are pointed out, i e, directions, the cardinal points तासाम् ।

2 अधीशान—अधि + ईश + अच् कर्तरि अधीश lord तान् ।

3 चतुर—The reference is to the four principal points of the compass—पूर्व, दक्षिण, पश्चिम उत्तर ।

4 सुरान—The gods are इन्द्र of पूर्व, यम of दक्षिण, वरुण of पश्चिम, कुबेर of उत्तर ।

5 अपास्य—अप + अस ( क्षेप दिवादि ) + ल्यप् having discarded

6. राग &c —रज्यते अनेन इति रञ्ज + घञ् करणे राग passion, love. तेन हृता, drawn by love, इत्यम्— । Pred to श्रिय । Malli says न तु बलात् i e, श्री was not forcibly carried away by the demon, but she of her own accord deserted the gods and went over to him The reason is found in the epithet तरस्विना of Sl 43 One who is तरस्वी is also a वीर and Malli remarks वीरप्रिया श्रिय ।

7 निषेदिव—सद+लिट् क्वसु। सदल, निषदे सविष्यते, अभिविष्ट। Nom निष

अवाप अव+आप+लिट् तस्

आरभ्य—आ+रभ+ल्यप् having commenced

10 तत तद् ङसि (५मी)+तसि स्वार्थे अपादाने ५मी। आरभ implies progress hence we have अपाय। अ्वमपाये—इत्यपादाने ५मी।

11 चल —चल+अच् कर्तरि unsteady fickle, इति योग प्रथमा।

12 प्रवादम्—प्र+वद+घञ् कर्मणि infamy तम्।

13 उच्चैः—अव्यय qualifying the क्रिया in चलार ( Malli ) or qualifying प्रवादम्।

14 अयशस्करम्—न यश यशोविरोधि अयश infamy, नञ्तत्—। तत् करोति इति अयशस्+कृ+ट कर्तरि अयशस्करम् causing infamy, उपपदतत्—। The ट is by "कृञो—" Malli which means—with a कर्म as उपपद we may attach ट to कृ in the कर्तृवाच्य provided हेतु, ताच्छील्य (habit) or आनुलोम्य (obedience) is implied Here we understand हेतु (of अयशस्)। Now why not अयशःकरम् with a विसर्ग? Malli answers, the विसर्ग becomes स by the rule "अत —" —A विसर्ग after an अ, and not being in an अव्यय becomes स in a समास with कृ, कम &c provided the विसर्ग is not in an उत्तरपद। Thus अयश+कार अयशस्कार। In Bhatti also Malli gives the same defence under "धन्यासु कामार्थयशस्करीषु"। But the विसर्ग here, as there is indeed in an उत्तरपद। अयशस् is a नञ्तत्—the उत्तरपद being यशस्। The rule therefore does not apply We offer an alternative exposition—यश करोति इति यशस्+कृ+ट कर्तरि यशस्करम् causing fame, उपपदतत्—। "अत कृकमि—" इति सत्वम्। न यशस्कर यशस्करविरोधि इति अयशस्करम् नञ्तत्—with a विरोधार्थ नञ्। "तत्साद्दृश्यमभावश्च तदन्यत्वं तदल्पता। अप्राशस्त्यं विरोधश्च नञर्था षट् प्रकीर्तिता॥" What is यशस्करविरोधिन् must by necessity cause *infamy* , so the final result is the same

15 श्रिय —*for deriv See Sl 1* The plural is on the supposition that श्री is different with these four different individuals This is not a good defence The singular should have been used with a little manipulation of the metre. The

poet means the singular as will be clear from Sl 56 where he calls him प्रिया भाग्य ।

16 *Voice* —श्रीभिः म रामकतामि ( सर्वेभिः ) सिषवे प्रवन्द भापे ।

45 *Gods afraid of him*

पुराणि दुर्गाणि निशातमायुधं बलानि शूराणि घनाश्च कञ्चुकाः ।
स्वरूपशोभैकफलानि नाकिनां गणैर्यमाशङ्क्य तदादि चक्रिरे ॥४५॥

*Prak* —What more of him ?—यम भाशङ्क नाकिनां गणैः पुराणि दुर्गाणि (अतएव) स्वरूपशोभैकफलानि चक्रिरे [Through fear of his raids the gods rendered their cities hard of access so that they might appear in their real character as affording shelter against marauders] Was that all ?—आयुधं निशातम् (अतएव) स्वरूपशोभैकफलं चक्रे [They also rendered their weapons keen so that they could be used in fighting enemies which is their real object] What else ?—बलानि शूराणि ( अतएव ) स्वरूपशोभैकफलानि चक्रिरे [The selected picked warriors to recruit their armies thus rendering the army as a source of real strength] What more ?—कञ्चुकाः घनाः ( अतएव ) स्वरूपशोभैकफलाः चक्रिरे [They made their armours really tough keeping protection of person as the sole object in view] 45

*Prose*—नाकिनां गणैः यम भाशङ्क्य तदादि स्वरूपशोभैकफलानि पुराणि दुर्गाणि चक्रिरे आयुधं निशातं चक्रे बलानि शूराणि चक्रिरे, कञ्चुकाः घनाः चक्रिरे ।—*Mall Or*—नाकिनां दुर्गाणि चक्रिरे स्वरूपशोभैकफलम् आयुधं निशातं चक्रे स्वरूपशोभैकफलानि बलानि शूराणि चक्रिरे स्वरूपशोभैकफलाः कञ्चुकाः घनाः चक्रिरे ॥ ४५ ॥

*Eng* —Dreading whom were then for the first time rendered by the hosts of the denizens of heaven their cities difficult of access weapons keen forces valiant armour tough with the sole object of appearing in their real character [Or—armour tough—hitherto all having the charm of their own beauty as the sole object] 45

*Ir* — ই সময় হইতে দেবগণ তাহার ভয়ে তাঁহাদের পুরী দুর্গম, অস্ত্র শাণিত, সৈন্যগণ শৌর্যসম্পন্ন এবং বর্ম দৃঢ় করিতে লাগিলেন। এত দিন এগুলি কেবল শোভার্থেই ছিল [Or—অস্ত্র শস্ত্রও শোভা পাইবারই ইহাদের মুখ্য প্রয়োজন ]॥ ৪৫॥

*E pl*—Thenceforth the gods commenced attending to their c es forces weapons and armour with a view to make them e fic ently serve the purpose for which they are intended. Also s e *Pr k*

*Malli*—पराणीति। किञ्च शाकिना सुराणां 'मर्थे य' हिरण्यकशिपुम् आसाद्य बाधकत्वेन उत्पत्य स' कालं 'आदि' यस्मिन् 'तदादि तदाप्रभृति 'स्वरूप शोभा एव एकफलं मुख्यं प्रयोजनं येषां पुराणां तानि तथोक्तानि। प्राक् ईदृग् साध्यशत्रोरभावात् इति भावः ["नपुंसकमनपुंसकेन—" इत्यादिना नपुंसकैक शेषः¹] पुराणि दुर्गाणि प्राकारपरिखादिना अगम्यानि 'चक्रिरे' ["सुदुरोरधिकरणे" इति गमेर्डः²] आयुधं निशातं निशितं 'चक्रे' इति विभक्तिविपरिणामेन अन्वयः [शो तनूकरणे इति धातोः क्तः। "शाच्छोरन्यतरस्याम्" इति इत्वविकल्पात् पक्षे आत्वम्³] बलानि सैन्यानि 'उरांसि' शौर्यवन्ति 'चक्रिरे' सम्पादितानि 'कञ्चुकाः' वारबाणाः लोहवर्माणि इत्यर्थः ["कञ्चुकौ वारबाणोऽस्त्री" इत्यमरः] 'घना' दुर्भेदाः चक्रिरे इत्थं नित्यसन्नद्धा जायन्ते स्म इत्यर्थः ॥ ४५ ॥

## Notes on Malli

1 Here we have एकशेष of the neuter by the rule "नपुं-सक—" (*Charcha*) 2 The affix is ड after गम by "सुदुरो—" (*Charcha*) 3 शो becomes शा or शि optionally by "शाच्छो—" (*Charcha*)

*Sara*—हिरण्यकशिपोर्निरोधमासाद्य देवा नित्यसन्नद्धा जायन्ते स्म।

## CHARCHA

1 पुराणि—पिपुरति रक्षन्ति इति पृ+क कर्तरि मूलविभुजादि lit those that afford shelter *i e*, cities उक्त कर्म of चक्रिरे।

2 दुर्गाणि—दुःखेन गच्छन्ति एषु इति दुर्+गम+ड अधिकरणे difficult to enter I red to पुराणि।

3 निशातम्—नि+शो (तनूकरणे दिवादि)+क्त कर्मणि निशात or निशित

sharp. Refers to आयुधम्। Malli's rule means श्यो and छो become शि and छि or शा and छा optionally when an affix dropping क and beginning with त follows Pred to आयुधम्।

4. आयुधम्—आयुध्यते अनेन इति आ+युध+क करणे घञर्थे आयुधम् weapon उक्त कर्म of चक्रे which is got by विभक्तिविपरिणाम from चक्रिरे। The Varttika "घञर्थे कविधान स्थास्नापाव्यधिहनियुध्यर्थम्" sanctions क in the sense of घञ् in case of the roots स्था &c Hence it is attached करणे here

5 घना—हननम इति हन+अप्+भावे घन solidity Pred to कञ्चुका। हन becomes घन by the rule "मूर्तौ घनः"—When मूर्ति, *i. e.*, काठिन्यम् solidity, is meant, अप् is attached to हन in the भाववाच्य and ह become घ। Next by लक्षणा from काठिन्य we pass on to कठिन। So now घन means *solid* This is what the Vritti means by "कथं घन दधि ? धर्मशब्द न धर्मी भण्यते"। Pred. to कञ्चुकाः। When solidity is not the meaning we get हन+अप् भावे वधः execution.

6 स्वरूप &c—शोभनम इति शुभ+अङ् भावे शोभा appearance We have शुभ by निपातन in "शुभग्रुभ श्नेभार्दौ"। एक फलम एकफलम् sole object ( एक=केवल ), or main object ( एक=मुख्य ) &c., कर्मधा—। "एके मुख्यान्यकेवलाः" इत्यमरः। स्व रूप स्वरूपम् own character, कर्मधा—। स्वरूपेण शोभा स्वरूपशोभा, सुप्सुपा। सा एव एकफलं येषां तानि the main object (or—sole object) of which is to appear in their own character, बहु—। Qual. इमानि understood referring to पुराणि, आयुधम, वल्गिरि, कञ्चुका by नपुंसकैकशेष ( Malli ) The rule is "नपुंसकमनपुंसकेन एकवच्चास्यान्यतरस्याम्"—The neuter is retained when spoken along with non neuter and it is optionally singular. The fact seems to be however, that, the rule "नपुंसकम—" does not apply here. The rule requires सहोक्ति of नपुंसक and अनपुंसक। "अनपुंसकस्य सह वचने"—*Vritti*, "एकोक्तेन सहोक्तौ"—*Bhattoj*. Here there is पृथगुक्ति of नपुंसक and अनपुंसक। This स्वरूपशोभैकफलानि पुराणि दुर्गाणि, स्वरूपशोभैकफलम् आयुध निरायत, &c. There would be सहोक्ति if the predicates दुर्गाणि, निरायत्म् &c. were omitted and the rule would apply. That is to say स्वरूपशोभैकफलानि पुराणि, स्वरूपशोभैकफलम्

आयुधम &c would give तानि इमानि स्वदपगोऽभैकफलानि or तत् इदं स्वदपगोऽभैकफलम् But we cannot say so with *separate predication* for पुराणि आयुधम &c A sentence like स्वदपगोऽभैकफलानि तानि इमानि स्त्राणि निशातम् पुराणि घन is unintelligible It could be made intelligible if a single *predicate say* हितानि, could be got out of सर्वाणि निशातम &c by एकशेष। But that is not possible because here also the restriction "नपुंसकमनपुंसकेनैकवच्चास्यान्यतरस्याम्"—the only difference being that one is नपुंसक the other अनपुंसक। नीं, निशात &c differ otherwise also The difference attaches to the original statements also, viz, पुराणि स्त्राणि, आयुधम् निशातम् &c and furnishes an additional reason why the rule "नपुंसकम्—" does not apply to our case I therefore propose to explain स्वदप गोऽभैकफलानि just like चक्रिरे, *i e*, going with all पुराणि, आयुधम् &c, by विभक्तिविपरिणाम।

7 नाकिनाम्—क is सुख pleasure न कम् अकम् pain, नञ्तत्—। अविद्यमानम् अकम् अस्मिन् नाक the place where pain does not exist, *i e* the abode of bliss heaven, बहु—। स अस्ति एषां यासलेन इति नाक + इनि मत्वर्थे नाकिन gods तेषाम्। The बहु—is by "नञोऽस्त्यर्था नाम—" (ante) Again we do not get अनक because नञ् does not change owing to निपातन in the rule "नभ्राण्नपान्नवेदा नासत्या नमुचि नकुल नख नपुंसक नक्षत्र नक्र नाकेषु प्रकृत्या"।

8 यम्—उत्तरवाक्यगतत्वेन उपात्तत्वात् न तच्छब्द व्यपेक्षा (see Remark)

9, तदादि—स आदि यस्मिन् तत् यथा तथा since then, बहु—। Qual चक्रिरे। Before Hiranyakasipu appeared on the scene the gods were careless about their defences

10 चक्रिरे—कृ + लिट् इरे कर्मणि। Agrees with पुराणि etc

11 *Voice*— यथा कामुकान् घनान् चक्रुः।

*Remark*—This verse should change places with verse 44 The reason will be obvious on an examination of verses 42 and 43 In 42 we have यम् in the उत्तरवाक्य dispensing with the direct mention of तच्छब्द। Thus तन्मूल अभूत् य प्रयत्ने। The उत्तरवाक्य continues in Sl 43, thus—येन आधीयत। There is a break in Sl 44 which is a new वाक्य altogether, But in Sl 45 the

सत्तरवाक्य which apparently closed in Sl 43 is resumed thus यम् चाभङ्का चक्रिर। This is unnatural so the break caused by Sl 44 must be removed by reading that verse after पुरोभि &c We have then तत्र अभूत् य प्रचचल (42) यत्र न्यधीयत (43) यमाशङ्का चक्रिर (45 read as 44) which closes the उत्तरवाक्य।

46 *God bowed to him which ever way he went*

स सञ्चरिष्णुर्भुवनान्तरेषु यां
यदृच्छयाशिश्रियदाश्रयः श्रियः ।
अकारि तस्यै मुकुटोपलस्खलत्
करैस्त्रिसन्ध्यं त्रिदशैर्दिशे नमः ॥ ४६ ॥

*Prak*—त्रिसन्ध्यं तस्यै दिशे त्रिदशैः नमः अकारि [The gods always used to bow to that quarter] Which quarter ?—स यां यदृच्छया अशिश्रियत् [Whichever quarter he occupied at the time at his will] Were all the quarters accessible to him ?—श्रियः आश्रयः भुवनान्तरेषु सञ्चरिष्णुः सः [His prosperity was unbounded hence he used to roam at pleasure in the interstellar regions] Why then did the gods bow to the quarter and not to him ?—मुकुटोपलस्खलत्करैः नमः अकारि [It was not a bow with which a high personage is approached It was the bow of departure—a hasty departure through terror which made them so nervous that the hand raised to the head struck against the stones on the diadems of the gods No sooner the gods knew that Hiranyaksha was there than they beat a hasty retreat lest they be seen by the demon and thrashed for the temerity of having intruded upon his privacy] 46

*Prose*—भुवनान्तरेषु सञ्चरिष्णुः श्रियः आश्रयः सः यदृच्छया यां (दिशम्) अशिश्रियत् मुकुटोपलस्खलत्करैः त्रिदशैः त्रिसन्ध्यं तस्यै दिशे नमः अकारि। Or श्रियः आश्रयः यदृच्छया भुवनान्तरेषु सञ्चरिष्णुः स याम् &c. ॥ ४६ ॥

*Eng*—In the morning evening and at noon a bow r be made by the gods with hands slipping against the st their diadems, unto that quarter which he, the abod

perity 1 an er n nterstellar regions [ n other worlds—*Malli*] by cha ce cc.up ed at the time 46

/ —অতুল ঐশ্বর্যের অধিকারী হইয়া যেই দৈত্য ভুবনান্তরে অবস্থান করি- ইচ্ছা বেড়াইত। এ ক এখানে অপরাহ্ন যখন সে যখন থাকিত সেখানে মুকুটের মণি অঞ্জলি স্পর্শ করাইয়া সেই দিকে নমস্কার করিতেন ॥ ৪৬ ॥

*M l* —स इति । अन्यत् भुवनत् 'भुवनान्तरेषु' [ "सुप्सुपा" इति समासः ] "मयूरव्यंसकादयश्च" [ "अनडुह्—" इत्यादिना चरितम् ] प्रिय ' लक्ष्मा' आश्रय स हिरण्यकशिपु यदृच्छया स्वैरत्या [ "यदृच्छा स्वैरिता" इत्यमर ] यां दिशम् अधिशयित अगमत् [ शयतेर्लङ् । "विभि—" इत्यादिना अडि हिभाव इयङादेश ] 'मुकुटोपलत्' मौलिरत्नेषु न्यस्त करा' येषां ते शिरसि बद्धाञ्जलिभिरित्यर्थ [ "उपल प्रस्तर रत्न" इति विश्व ] तिस्रो दशा बाल्यकौमारयौवनानि अवस्थात्रयी वा येषां त विदशौ दवे । यद्वा त्रि दश परिमाणमेषाम् इति [ "बहुव्रीहौ संख्येये डजबहुगणात्" इति समासान्त[1] ] तिस्र सन्ध्या समाहृता त्रिसन्ध्यम् [ "तद्धितार्थोत्तरपद—" इत्यादिना समाहारे द्विगु । "द्विगुरेकवचनम्" । "वा टाबन्त" इति पक्षे नपुंसकत्वम् । अत्यन्तसंयोगे द्वितीया[3] ] 'तस्यै दिशे [ "नम स्वस्ति—" इत्यादिना चतुर्थी ] 'नम' नमस्कार' अकारि कृतम् [ करोते कर्मणि लुङ् । "चिण् भावकर्मणो" इति चिण् ] । सन्ध्या वन्दनेऽपि दिङ्नियमं परित्यज्य तदागमनभयात् तस्यै दिशे नमस्कार कृत इति भाव[4] ॥ ४६ ॥

## Notes on Malli

1 Here लुङ् is attached to शि । अङ् coming in by "विभि—" (*Char*) we have dupl cation and the substitut on of इयङ् । 2 डच् is added as a समासान्त by बहुव्रीहौ—" (*Char*) 3 Here by "तद्धितार्थ—" (*Char*) we have द्विगु implying समाहार । Next the rule "द्विगु —" (*Char*) operates We have neuter opt onally by "वा टाबन्त" (*Char*) 4 Apprehend ng his approach salutation was made towards that quarter disregard

ing the restriction about quarters even in the worship of सन्ध्या।

*Sara*—See Malli सन्ध्या नमस्कार कृत। Or—स यदृच्छया यां दिशं यदा याति स तां दिशं तदयात् तत्रैव दया विशेष ॥ ४६ ॥

## CHARCHA

1 सञ्चरिष्णु—सम्+चर+इष्णुच् कर्तरि ताच्छील्य given to roaming Malli's rule in full is "अलङ्कृञ्निराकृञ् प्रजनोत्पचोत्पतोन्मदरुचि अपत्रप वृतु वृधु सह चर इष्णुच्"।

2. भुवन &c—भुवन world अन्यानि भुवनानि भुवनान्तराणि other worlds सुप्सुपा (Malli) of the नित्यसमास class तत्। Or भुवनानाम् अन्तराणि अवकाशान् the space between the worlds interstellar regions तत्—। Malli calls the समास a सुप्सुपा because there is no special rule to direct this kind of समास। The मयूरव्यंसकादि list does not recognise this समास। Bhattoji however, perhaps relying on the Vritti's remark—अविहितलक्षणस्तत्पुरुषो मयूरव्यंसकादिषु द्रष्टव्यः—Tatpurushas for which no rule is found are to be classed under the मयूरव्यंसकादि list—takes it as a मयूरव्यंसकादि तत्पुरुष of the नित्यसमास class

3 यदृच्छया—यत् ऋच्छनम् इति ऋच्छ (ऋतौ तुदादि)+अ भाव ऋच्छा motion, impulse या ऋच्छा यदृच्छा whichever move, कर्मधा—। तया। Impulsively

4 अविविदत्—वि+लुङ् विद—अवि +चङ्+त् by "विदि—" =अविदि+अ=अविविदत्। Conj App "विदि—" in full is "विदिसदृश कर्तरि चङ्"—विन्त roots and the roots दि, द्र as take चङ् in the कर्तृवाच्य in लुङ्।

5 आश्रय—आ+श्रि+अच् कर्मणि resort श्रिय आश्रय hence he could afford to indulge in the costly pastime of passing from world to world as impulse dictated

6 अकारि—कृ+लुङ् त कर्मणि। The rule "चिण्—" means that in the भाव and कर्मवाच्य चिण् is replaced by चिण्।

7 मुकुट &c—गाथ+अत कर्मणि गाथम् slipping मुकुटानाम् उपला the gems on the crests तत्—। तेषु गाथम् slipping against the

ge ns \c मृगमृगा । ताडया करा पक्षम whose hands slipped &c.,
बक— ते (ual विद्यते । The hands were *suddenly* raised to he r l eads and they struck against the gems and slipped 1 s n pl es great haste which is explained on the supposition tha wh t wing in a particular d rection as enjoined in the sast as in the performance of सन्ध्या, they suddenly re lected that हिरण्यकशिपु was in a different direction, and lest the demon came and interpreted the bow as a slight to him they hastily turned round and rendered another bow in the direction of Hiranyakasipu Or, as in the *Prak* above we may explain that they saw Hiranyakasipu at a distance and hastily rendered a bow of retreat from his *direction (see unber सम )।*

8 त्रिसन्ध्याम्—सम्यक् ध्यायन्ति परमात्मानम् अस्याम् इति सम्+ध्या+अङ्, अधिकरणे सन्ध्या period of union Three such are recognised—dawn dusk and mid day The devout have to worship सन्ध्या at these periods तिसृणां सन्ध्यानां समाहारः त्रिसन्ध्याम् collection of three सन्ध्याः, द्विगु। The cellection is *mental* because these three periods cannot be brought together physically. त्रिसन्ध्या व्याप्य is the sense, hence अत्यन्तसंयोग (व्याप्यार्थे) द्वया। The द्विगु is by the rule "तद्धित—" which means that a संख्या or a दिक् may lead in a तत्पुरुष if the object of the compound is to attach a तद्धित, or if there is an उत्तरपद following the तत्पुरुष or again if समाहार is intended Now the form expected is त्रिसन्ध्या and not त्रिसन्ध्यं। The answer is, the rule "द्विगुरेकवचनम्" requires this to be in the singular, and then "स नपुंसकम्" directs this singular *form to be in the neuter. Hence त्रिसन्ध्या has to be neuter* singular Next "ह्रस्वो नपुंसके प्रातिपदिकस्य" requires the final vowel to be ह्रस्व yielding त्रिसन्ध्य। Here it may be objected that by the Varttika "अकारान्तोत्तरपदो द्विगु स्त्रियाम् इष्ट" should bar the rule "स नपुंसकम्" and give the feminineform Malli answers "वा टाबन्त "—A द्विगु ending in टाप् is optionally in the feminine. Hence when not feminine we geta त्रिसन्ध्य। If fem

nine, the rule "दिशो guides ङीप् and we get विमश्री। Malli understands that this refers to the performance of सन्ध्या। Or, say it is a लोकोक्ति for *all time*—unrestricted time. विमम्र करोति=सदैव करोति।

9 विदशै —अनुक्तकर्त्ता of चकारि। For समास see Malli Bhanuji thinks the gods do not go through बाल्य and कौमार but are always in the enjoyment of यौवन and appear like one in his 25th year "प्रिय विन्दति सौमित्र पञ्चविंशतिवत्सर"—*Ramayana* Hence he expounds तृतीया दशा यौवनमियर्ति एषाम् त्रिदशा, बहु—। इतिविधिनै सख्याप्रन्द्स पूरणार्थत्वम् (see under त्रिदिवत Sl 36). Malli's त्रिर्दश परिमाणमेषाम् makes them 30 years of age—The measure of whose (age) is three times ten The rule for this case is "सख्यया अव्ययासन्नादूराधिकसख्या सख्येये"—अव्यय &c are compounded in a बहु—with a सख्या when the compound refers to what is counted. Next we have डच् added by "बहुव्रीहौ—" (Malli) when the compound refers to what is counted Thus त्रिदशन + डच् = त्रिदश।

10 दिशे—The rule for चतुर्थी here is "नम स्वस्तिस्वाहास्वधा चन वषड्योगाच"।

11 नम—An अव्यय meaning प्रणाम salutation. नम चकारि seems to be another लोकोक्ति indicating परित्याग abandonment दिशे नम चकारि forsook the quarter—The idea then will be the same as in "भुवनालोकनप्रीतिः स्वर्गिभिर्नानुभूयते। खिलीभूते विमानानां तदापातभयात् पथि॥"—*Kumara.*

12 *Fone*— सपरित्यज्य चन्द्रदेव नन घ (दिक्) चकारि. करा विदया चकार्थ।

47 *Hari killed* हिरण्यकशिपु।

मटाच्छटाभिन्नघनेन बिभ्रता
 नृसिंह सैंहीमतनुं तनुं त्वया।
स मुग्धकान्तास्तनसङ्ग-
 भङ्गुरैरुरोविदारं प्रतिचस्करे नखैः॥४७॥

*Prak.*—हे नृसिंह, स त्वया प्रतिचस्करे [The best of men as you are,

you came to the rescue and killed him] How ?—नखैरुरोविदार प्रतिचस्कर [You ripped him up with your nails and killed him] How could nails be so strong ?—सटाच्छटाभिन्नघनेन त्वया प्रतिचस्कर [Your manes rent up the clouds so no wonder that your nails cleft open his hard chest] My manes! You speak in riddles—अतनु मैंदों तनु बिभ्रता त्वया प्रतिचस्करे [You transform'd yourself into a lion of prodigious proportions and killed the demon by tearing his chest open] 47

*Prose*—हे नृसिंह अतनु मैंदीं तनु बिभ्रता सटाच्छटाभिन्नघनेन त्वया म सुग्धकान्तातनसङ्गभङ्गुरै नखै उरोविदार प्रतिचस्करे ॥ ४७ ॥

*Eng*—He was slain by you O the best of men by rending up his breast with nails bearing a huge leonine body with clouds pierced by the array of manes 47

*Beng*—হে পুরুষোত্তম আপনি বিশাল সিংহ মূর্তি ধারণ করিয়া তাহার সংহার করিলেন। এক দিকে কেশরের আঘাতে মেঘসকল বিদীর্ণ হইতে লাগিল অন্য দিকে নখের আঘাতে দৈত্যের বক্ষ স্থল বিদীর্ণ হইয়া গেল। ৪৭।

*Expl*—See *Prak* and *Trans*

*Malli*—अथ भोऽपि त्वयैव हत इत्याह सटाच्छटेति। हे 'नृसिंह नर (? ना) सिंह इव इत्युपमितसमास। ना चासौ सिंहश्च इत्यपि प्रक्षावात्'। सिंहस्य इमां सैंहीं तनुं काय बिभ्रता नृसिंहावतारभाजा इत्यर्थः। किम्भूताम्? अतनु' विपुलाम् अतएव सटाच्छटाभि केसरसमूहै भिन्ना घना मेघा यत्र स्थाद्य विपुलत्वमिति भाव [ "सटा जटाकेसरयो" इति "तनु कायो क्रश त्वे च इति च विश्व ] त्वया स नैत्य 'मुग्धौ नवौ [ "मुग्ध सौम्ये नव मूढे" इति वैजयन्ती ] यौ कान्तास्तनौ तयो 'सङ्गेन अपि 'भङ्गुरै' कुटिलै 'नखै उरोविदारम्' उरो विदार्य [ "परिक्लिश्यमाने च" इति णमुलप्रत्यय ] 'प्रतिचस्करे' हत [ किरते कर्मणि लिट्। "ऋच्छत्यृताम्" इति गुण। "हिंसायां प्रतेश्च" इति सुडागम ]। वज्रकठिनोऽपि नखैर्विदारित इति वाङ्मनसयो अगोचरमहिमस्त किमसाध्यम् इति भाव ॥ ४७ ॥

### Notes on Malli

1 प्रस्तावात्—From the context. 2 णमुल् is the affix by "परि—" (*Char*) 3 णिच् is affixed to कृ in the कर्मवाच्य। गुण takes place by "ऋच्छ—" (*Char*) सुट् is the augment by "हिंसा याम्—" (*Char*)

*Sara*—तथाविधमपि त भवान नरसिंहमूर्त्या जघान ॥ ४७ ॥

### CHARCHA

1 भग्न &c —भग्न manes क्रम array भग्नाना क्रम इतत्—। ताभि भिन्न इतत— ताद्दशो घनो येन बह—। नत। Qual त्वयां।

2 बिभ्रता—भृ + शतृ कर्तरि बिभ्रत bearing तेन। Qual त्वया।

3 नृसिंह—Best of men उपमितकर्मधा—(Malli) or Man l on कर्मधा—(Malli) Both meanings suit the text

4 अतनुम्—तनु small It is fem but ङीष is optional (see under भ्रवन्त्रया Sl 35 न तनु अतनु not small huge नञ् तत—। ताम। Qual तनुम्।

5 मुग्ध &c —See Mall Qual नखैं।

6 उरोविदारम—उर विदार्यइति उरस + वि + दृ + णिच् + णमुल् मात्र by rending up the *whole* chest, उपपदतत्—। Qual प्रतिचस्कर।
The rule is "परि—"—when a limb being a vital organ is the उपपद in the द्वितीया णमुल is attached to show that the *whole* organ suffers

7 प्रतिचस्करे—प्रति + कृ + लिट् ए कर्मणि was killed किरति क्षयति चकार चकरतु चकर, करिष्यति करीष्यति चकारीत। कृ becomes कर् contrary to expectation owing to the rule "ऋच्छ—"—ऋच्छ ऋ and ऋकारान्त roots take गुण in लिट् । The rule "हिंसा—" means—कृ preceded by उप and प्रति takes सुट् if हिंसा is meant.

8 नखै —इत्था करणे। What the gods could not do with their grim weapons you did with your nails !

13 *Voice*— बिभ्रता घन त तम प्रतिचस्करिथ।

*48 He took birth as Ravana*

विनोदमिच्छन्नथ दर्पजन्मनो रणेन कण्डूस्त्रिदशैः समं पुनः ।
स रावणो नाम निकामभीषणं बभूव रक्षः क्षतरक्षणं दिवः ॥४८॥

*Prak*—अथ स रावणो नाम रक्षः बभूव [Thus suppressed Hiranya

has pu t e back to the earth as a Rakshasa under the name of Kas a] Wh did he come back ?—दर्पजन्मन कण्डू विनोदम् इच्छन् [His h t af er bloodshed had not been quenched by death in h e back to allay it] How to allay ?—त्रिदशैः सम पुन रणेन विनाऽभिमिच्छन् [To allay it by warring upon the gods again] Hav n, fa led as a demon he could not hope to succeed nst the gods as a Rakshasa—निकामभीषण दिव क्षतरक्षण रक्ष बभूव [Oh ! He became a *terrible* Rakshasa *that demolished the defences of heaven and exceeded his old self in might*] 48

*Prose*—अथ स पुन त्रिदशैः सम रणेन दर्पजन्मन कण्ड्वा विनोदम् इच्छन् दिव क्षतरक्षण निकामभीषण रावणो नाम रक्ष बभूव ॥ ४८ ॥

*En* —Next desirous of allaying the itch arising from pride by a tussle with the gods again he became a *highly* terrific Rakshasa by name Ravana who pierced (burst through) the defences of heaven 48

*Beng*—ইহাতেও ত্হার দর্পকণ্ডূয়নের নিবৃত্তি হইল না। সেইজন্য পুনরায় দেবগণের সহিত আবার যুদ্ধ করিবে বলিয়া সে রাবণ নামে অতি ভয়ঙ্কর এক রাক্ষস হইয়া স্বর্গের রক্ষাব্যবস্থা ভঙ্গ করিতে সমর্থ হইল। ৪৮।

*Expl* —See *Eng* and *Prak* above

*Malli* —अथास्य जन्मान्तरचरितमाह विनोदमिति। 'अथ स' हिरण्यकशिपु 'पुन' भूयोऽपि 'त्रिदशैः सम सह' ['साकं सार्धं समं सह' इत्यमर] 'रणेन' दर्पात् बलगर्वात् 'जन्म' यस्या 'कण्ड्वा' भुजकण्ड्वा 'विनोदम्' अपनोदम् 'इच्छन्' प्राग्भवनरत्वस्य तदपनोदाभावात् इत्यर्थ 'दिव' स्वर्गस्य 'क्षत' नष्ट 'रक्षण' रक्षा यस्य तत् क्षतरक्षणमित्यर्थ [सापेक्षत्वेऽपि गमकत्वात् समास। भवन इव सर्वस्वापहारित्वमुक्तम्] [। भीषयते इति भीषण (? भीषणम्) [नन्द्यादित्वात् ल्युः। "भियो हेतुभये षुक्" इति षुक्]। निकाम भीषण (? भीषणम्) [सुप्सुपेति समास] 'रावणो नाम' रावण इति प्रसिद्ध 'रक्ष बभूव' राक्षसयोनी जात इत्यर्थ। विश्रवस अपत्य पुमान् रावण इति विग्रह ["तस्यापत्यम्" इत्यणि कृते "विश्रवसो विश्रवणरवणौ" इति प्रकृते रवणादेश। पौराणिकास्तु रावयतीति

व्यतुपात्यति। तदुक्तमुत्तरकाण्डे—"यस्माल्लोकत्रयञ्चैतद्रावितं भयमागतम्। तस्मात्त्वं रावणो नाम नाम्ना वीर भविष्यसि" ॥ इति रीतेरयन्तात् कर्त्तरि ल्युट्³। रावण रक्षसोर्नियतलिङ्गत्वात् विशेष्यभावे (? विशेष्यविशेषणभावे) अपि स्वलिङ्गता⁴ ] ॥४८॥

## Notes on Malli

1 Compounded in spite of dependence because the sense is clear. This indicates that he robbed the gods of their all. 2 We have ल्यु because the root s of the नन्द्यादि class. वुक् is the augment by "भियो—" Ch ir) 3 चण् is attached by "सत्या पयम" and then the stem changes into रवण by "विभ—" (Caar). But followers of the Puranas expound as रावयतीति रावणः। Thus in the Uttarakanda we have—"You have caused the three world to shriek in fright; you will therefore be known as रावण"। We have ल्युट in the कर्त्तवाच्य after रु with णिच् attached. रावण and रक्षस् have specified genders; hence each is in its own gender though there is विशेष्यविशेषणभाव.

*Sara*—एवं महत्यपि दृष्टे तस्य दैत्यस्य भ्रातुः कुबेरे न रतम। भूयोऽपि दर्पात् त्रिदशों रावणो नाम रावणो बभूव ॥ ४८ ॥

## CHARCHA

1 विनोदम्—वि+नुद्+घञ् भावे विनोद allaying तम्।

2 रक्षन्—रक्ष+शतृ इच्छार्थ wishing. रक्षन् रक्षः बभूव he became a Rakshasa *because* (इच्छार्थे शतृ) he wished to allay &c

3 अथ—अनन्तरम्। He did not die with the loss of his body, but a little while after (अथ) &c

4 दर्प &c—दृप+घञ् भावे दर्प pride arrogance दर्पात् जन्म यस्य दर्पजन्मा, बहु—। तस्य। Qual. कण्ठुः। The प्रतिपदिक is दर्पजन्मन् (see प्रतिपदजन्मन्म Sl 4)

5 कण्डू—कण्डूयनम् इति कण्डू+यक् स्वार्थे+क्विप् भावे=कण्डू (सम्पादक धातु)+क्विप्=कण्डू (Fem) तस्य। कर्म षष्ठी। Or कर्मणि कृदोर्मषष्ठी. Thus रक्षः कण्डू विनुत्ति (तिङ् या)=रक्षसा कण्डू विनुत्ति (कण्ठादि)। "उभयप्राप्तौ कर्मणि" इति रक्षात् अप्राप्ति एव न षष्ठी।

6 त्रिदश —With the gods सहाय योग इया। See त्रिदशै, Sl 46.

7 रावण —विश्रवस was the son of पुलस्त्य and grandson of ब्रह्मन् himself विश्रवस अपत्यम् इति रावण + अण्, रावण, विश्रवस् having changed into रवण It also changes into विश्रवण giving वैश्रवण which is a name of कुबेर both रावण and कुबेर being sons of विश्रवस्। Malli s rule is not from पाणिनि who reads both विश्रवण and रवण in the शिवादि list On this Haradatta remarks "विश्रवणरवणशब्दौ प्रकृत्यन्तरे वा विश्रवःशब्दस्य आदेशौ प्रकृत्यन्तर वा इतिविषये रूपसमानार्थं"। In other words वैश्रवस is inadmissible nor can we have the रावस, रवणस्य अपत्यम The derivation रावयतीति requires ल्युट् बाहुलकात् कर्तरि।

8 निकाम &c —निकाम excessive भीषयतु इति भी + णिच + ल्यु कर्तरि नन्द्यादि भीषणम् terrific निकाम भीषणम्, सुपसुपा। Qual रुच ! भीषण in Malli is a copyist s slip Here it should be noted that the नन्द्यादि list does not include भीषण, though it has the word विभीषण। In fact the presence of वि argues rather the *exclusion* of भीषण। So we proceed thus—भी + णिच् + युच् भाव स्त्रियां भीषणा intimidation सा अस्ति अस्य इति भीषणा + अच्, मत्वर्थ भीषणम् frightful The rule "भियो— means—भी becomes भीष् or भा when णिच् is attached the fright coming direct from the agent Thus रावणो भीषयते or रावणो भापयते। But रावण खड्गेन भाययति।

9 क्षत &c —रक्ष्यते अनेन इति रक्ष + ल्युट् करण रक्षणम् defences, ramparts &c क्षत रक्षण येन, बहु—। Qual रक्ष।

10 दिव —दिव heaven तस्या। शेषे षष्ठी, related to रक्षणम्। दिव रक्षण क्षतम् अनेन is the uncompounded form If रक्षणम् be compounded nothing remains to justify the षष्ठी in दिव। Hence either do not compound at all, or compound all If all are compounded the form is क्षतद्युरक्षणम् दिव् becoming द्यु by the rule "दिव उत्"। But दिव क्षतरक्षणम् does not obscure the sense Hence although the compounding is against strict grammar, it may be allowed the sense being clear (गमकत्वात्)। This is like देवदत्तस्य गुरुकुलम् which means देवदत्तस्य यो गुरु, तस्य कुलम्। The भाष्य sanctions such compounds on the ground of their being गमक।

11 *Voice*— तेन इच्छता रचसेन भीषणेन रावणेन रचसा बभूवे ।

*49 Ravana got siva's favour*

प्रभुर्बुभूषुर्भुवनत्रयस्य यः शिरोऽतिरागाद्दशमं चिकर्त्तिषुः ।
अतर्कयद्विघ्नमिवेष्टसाहसः प्रसादमिच्छासदृशं पिनाकिनः ॥४९॥

*Prak*—यः पिनाकिनः प्रसादं विघ्नमिव अतर्कयत [ This Rakshasa, when Pinakin was propitiated took the Lord's favour as an interruption ] Perhaps the favour did not suit his aim—इच्छासदृशं प्रसादं विघ्नमिव अतर्कयत [The Lord granted him just what he wished for yet he deemed it as an interruption] Interruption to what ?—इष्टसाहसः अतिरागात् दशमं शिरः चिकर्त्तिषुः सः [ A veritable dare-devil he was and he was literally going to cut off his tenth and last head after having lopped off one after another nine of his heads as offerings to the Lord But the Lord interrupted him and granted his desire ] What was the desire prayed, that prompted him to such a sacrifice ?—भुवनत्रयस्य प्रभुः बुभूषुः ( सः ) [ He wanted to get the mastery of the three worlds The sacrifice was proportionate to the reward ] 49.

*Prose*—यः भुवनत्रयस्य प्रभुः बुभूषुः अतिरागात् दशमं शिरः चिकर्त्तिषुः इष्टसाहसः इच्छासदृशं पिनाकिनः प्रसादं विघ्नमिव अतर्कयत्। *Or*—place यः after इष्टसाहसः ॥ ४९ ॥

*Eng*—Who, in great ardour, about to sever his tenth head wishing to become the master of the three worlds, with a preference for daring took as an interruption the favour of Pinakin suiting his wish 49

*Beng*—যে ত্রিভুবনের প্রভু হইতে ইচ্ছা করিয়া নিজের দশম মস্তক কর্তিত করিতে উদ্যত হইল তখন প্রসন্ন হইয়া তাহার অভিলাষ পূর্ণ করিলেন কিন্তু সাহসিকতা প্রিয় ছিল বলে সেই প্রসন্নতাকে সে শিবের উৎসবের বিঘ্ন মনে করিল ॥ ৪৯ ॥

*Expl*—See *Prak* above

*Malli*—यदास चौहन्स चदारद्रटीका चावहे प्रभुरिति। 'प्र' शब्द

भुवनत्रयस्य प्रभुः स्वामी बुभूषुः भवितुमिच्छुः [ भुवः सन्नन्तात् उ प्रत्ययः ] 'अति रागात् उत्साहात् न तु फलविलम्बनिर्वेदात्' इति भावः दशमं शिरः चिकर्तिषुः कर्तितुं छेत्तुमिच्छुः [ कृती छेदने इति धातोः सन्नन्तात् उप्रत्ययः ] 'इष्टमाहुः प्रियं साहसम्' अतएव इच्छासदृशम् इच्छानुरूपं 'पिनाकिनः प्रसादं' वरं 'चिरमिति अतर्कयत्' स्वल्पविलम्बम् इति परमसाहसिकत्वोक्तिः [ इत आरभ्य श्लोकषट्केऽपि यच्छब्दस्य स रावणो नाम रक्षो बभूव इति पूर्वेण अन्वयः। रङ्गराजस्तु 'न चकम्पयाकमनाधिकम्परम्' इति उपरिष्टादन्वय इत्याह। तदसत्। 'गुणानाञ्च परार्थत्वात्' इति न्यायात् आरुण्यादिवत् प्रत्येकं प्रधानान्वयिनां मिथः सम्बन्धायोगात्। अलम् शाखाचङ्क्रमणेन [2]। पुरा किल रावणः काम्ये कर्मणि पशुपतिप्रीणनाय नव शिरांसि स्वयं हुत्वा दशमं छेत्तुं समुद्युक्तात् तस्मात् त्रैलोक्याधिपत्यं वव्रे इति पौराणिकी कथा अत्र अनुसन्धेया ] ॥ ४९ ॥

## Notes on Malli

1 Not from despair at the delay of the reward 2 In all the six verses beginning with this the यद् goes with 'स रावणो नाम रक्षो बभूव' that precedes But Rangaraja says it goes with 'न चकम्पयाकमनाधिकम्परम्' that follows ( Sl 54 ) This is wrong By the maxim "गुणानां—" ( Because subordinates are meant for the principal ) mutual relation is improper in those that go with the principal, as in redness ( stoutness &c, that attach to a cow ) A truce to following off shoots (i e, discussing side issues leaving the main question )

*Sara*—See *Malli*, "पुराकिल वव्रे"।

## CHARCHA

1 बुभूषु —भू + सन् + उ कर्तरि = बुभूष ( सन्नन्तधातु ) + उ बुभूषु wishing to become Qual य।

2 भुवन &c —त्रय अवयवा अस्य इति त्रि + अयच् त्रयम् a triad भुवनानां त्रयम्, ष त— i तस्य। अत्र षष्ठी related to प्रभु।

3 शिरः—कर्म of the क्रिया in चिकर्तिषु which see

4 अति—&c —रञ्ज+घञ् भावे रागः ardour अतिमात्रो रागः अतिरागः great ardour, प्रादितत्— । तस्मात् । इति पञ्चमी । He tried it solely from his passion for the deed The epithet repudiates the idea that Ravana was in despair when he saw that the offer of even the nine heads lopped off with his own hand made no impression on the Lord and the tenth he was going to cut off only to put an end to his life

5 दशमम्—दशानां पूरणम् इति दशन्+डट्—दशन+मट् डट्=दशमम् the tenth तत् ।

6 विकर्तिषु—कृत+सन+उ कर्तरि=विकर्तिष (सन्नन्तधातु)+उ=विकर्तिषु wishing to cut off Qual यः । We have शिरः विकर्तिषुः not शिरसः विकर्तिषु because the कर्तृकर्म of an उकारान्त कृत does not take षष्ठी ( See "न लोका—" ante )

7 अतर्कयत्—तर्क+णिच् स्वार्थे+लङ् तिप् deemed तर्कयति, तर्कयाम् &c अतर्कीत् तर्कयिष्यति ।

8 विघ्नम्—विहन्यते अनेन इति वि+हन+क करणे घञर्थे विघ्न hindrance तम् । क is usually attached in the कर्तृवाच्य, it is घञ् that is available in कर्म करण &c Hence we say घञर्थे । The Varttika is "घञर्थे कविधानम्—" (see under आयुधम्, sl 45)

9 इष्ट &c —इष+क्त कर्मणि इष्टम् favourite सहस् strength सहसा कृतम्, or सहसि भवम्, or again सहसः इदम् इति सहस्+अण् साहसम् foolhardiness इष्टं साहसम् यस्य Who delighted in daring तस्य— ।

10 प्रसादम्—प्र+सद+घञ् प्रसाद or प्रासाद favour or a mansion. प्रसाद is restricted to the former meaning and प्रासाद to the latter by the Varttika "सादकारयोः कविन" which modifies the rule "उपसर्गस्य घञि अमनुष्ये बहुलम्"

11 इच्छा &c —इष+श भावे इच्छा wish. समान इव पश्यति इति समान+दृश+कञ् सदृश like, उपपदतत्— । इच्छायाः सदृशः Suiting the wish, तत्— । तम् । Qual प्रसादम् । कञ् comes in by the Varttika "समानान्ययोश्च" and समान becomes स by the rule "दृग्दृशवतुषु" । सदृक्, सदृश are with the affix क्विन् and कञ् respectively. This epithet means that the Lord favoured him in accordance with his wish i e he granted him the mastery over the three

worlds—heaven, earth and the nether regions

12 पिनाकिन—पिनाक is the bow of Siva अ' अस्ति आयुधत्वेन यस्य स पिनाक + इनि मत्वर्थे पिनाकी । तस्य ।

13 Voice—येन प्रभुणा वभुवक्षा विकर्तिंगुणा साहसेन महत्व ... भव विघ . चतकांत ।

*50 Boon accepted befittingly*

समुत्क्षिपन् य. पृथिवीभृता वर' वरप्रदानस्य चकार शूलिनः ।
त्रमत्तु पाराद्रिसुतासमम्भमस्वयंग्रहाश्लेषसुखेन निष्क्रयम् ॥५०॥

*Prak*—य' शूलिन वरप्रदानस्य निष्क्रय चकार [ He it was who made an adequate return for the gift of the boon made unto him by the Lord ] How was the return made ?—पृथिवीभृतां वर समुत्क्षिपन चकार [ He heaved the great mountain Kailasa and thus made a return ] 50

*Prose*—य पृथिवीभृतां वर समुत्क्षिपन् शूलिन वरप्रदानस्य त्रसत्तुषाराद्रिसुतासम्भ्रमस्वयंग्रहाश्लेषसुखेन निष्क्रय चकार ॥ ५० ॥

*Eng*—Who, heaving the biggest of the upholders of the earth made a return for the gift of the boon by Sulin with 50.

*B n.*—এই রাক্ষস পর্বতশ্রেষ্ঠ কৈলাসকে তুলিয়া লইয়া ত্রস্ত অদ্রিতনয়ার সহসালিঙ্গন দ্বারা শিবের বরদানের প্রতিদান করিয়াছিল ॥ ৫০ ॥

*Malli*—अथ कैलासोत्क्षेपवृत्तान्तमाह समुत्क्षिपन्निति । 'य' रावण 'पृथिवीभृतां पर्वतानां 'वरं' श्रेष्ठं कैलास 'समुत्क्षिपन्' दर्पादिति शेष 'शूलिन वरप्रदानस्य' पूर्वोक्तस्य 'त्रसन्त्या' शैलचलनेन बिभ्यत्या 'तुषाराद्रिसुतायाः' पार्वत्याः 'सम्भ्रमो' य 'स्वयंग्रह' प्रियप्रार्थनां विना कण्ठग्रहम् [सुप्सुपेति समास. ] तेन 'आश्लेष' सम्मेलन' तेन यत् 'सुख' तेन त्रैलोक्याधिपत्यसुखात् उत्कृष्टेन इति भाव 'निष्क्रय' प्रत्युपकारनिर्वृत्ति 'चकार [ निष्क्रयो बुद्धियोगे स्यात् सामर्थ्ये निर्गतावपि" इति वैजयन्ती ] । यद्वा—'निष्क्रय चकार' क्रयेण व्यवहारेण याच्ञासाफल्यदैन्य (? याच्ञादैन्यदोष ) समाप्त इत्यर्थ [ अत सुखवरदानयोर्विनिमयात् परिवृत्तिरलङ्कार' ] ॥ ५० ॥

## CHARCHA

1. समुत्क्षिपन्—सम्+उद्+क्षिप+शतृ कर्त्तरि heaving. Qual यः which refers to Ravana.

2. पृथिवीभृताम्—पृथिवीं बिभर्ति इति पृथिवी+भृ+क्विप् कर्त्तरि पृथिवीभृत the upholders of the earth, उपपदतत्—। तेषाम्। शेषे षष्ठी। See next.

3. वरम्—The best, the biggest. Qual कैलासम् understood. Here there is no निर्धारण, because निर्धारण requires the presence of three things—(1) The thing singled out, (2) the class out of which the selection is made, (3) the basis of selection. The first is here absent. If we say कैलासः पृथिवीभृतां वरः then we get निर्धारण, but not if कैलास is suppressed.

4. वर &c—वृ+अप् कर्मणि वर boon. वरस्य प्रदानम् gift of the boon, तत्— । तस्य । शेषे षष्ठी, related to निष्क्रयम् । See next.

5. शूलिन—शूल refers to Siva's celebrated weapon the त्रिशूल । तत् अस्य अस्ति इति शूल+इनि मत्वर्थे शूली the wielder of the त्रिशूल । तस्य । कृद्योगे कर्तरि षष्ठी । This is optional by the Varttika "शेषे विभाषा", hence शूलिना is also correct, it preserves the metre too. Here, we had the uncompounded form शूलिनः वरस्य प्रदानम् in which शूलिन् has षष्ठी अनुक्ते कर्त्तरि वरस्य in the अनुक्तकर्म । Now when compounding वरस्य प्रदानम् into वरप्रदानम्, note that the rule "कर्मणि च" will not be in our way, because that rule prohibits तत्—only when the कर्म takes षष्ठी by the rule "उभयप्राप्तौ कर्मणि" । Here "उभय—" has no scope, because we have षष्ठी in शूलिन, whereas "उभय—" would have given the तृतीया । Even with शूलिना वरस्य प्रदानम् we may compound and say शूलिना वरप्रदानम् if शूलिना has तृतीया through the option given by the Varttika "शेषे विभाषा," but not if the तृतीया is by "उभयप्राप्तौ—" ।

6. निष्क्रयम्—निर् or निस्+क्री+अच् भावे निष्क्रय release, repayment, return. तम् ।

7. *Voice*—देव—समुत्क्षिपता ...निष्क्रय ऊहे ।

8. *Allusion*—While warring upon Kuvera, Ravana had

occasion to pass by the mountain Kailasa where Lord Siva resided at the time with Parvati He picked up a quarrel with Siva's followers and in a pique tugged at the mountain to uproot it The hill shook to its foundation but the Lord steadied it with the pressure of his little toe which pressed the Rakshasas arms so hard that he shrieked with pain and then forth received the name Ravana ( Sl 48 )

*51 His oppressions.*

पुरीमवस्कन्द लुनीहि नन्दनं मुषाण रत्नानि हरामराङ्गना ।
विगृह्य चक्रे नमुचिद्विषा बली य इत्थमस्वास्थ्यमहर्दिवं दिवः ॥५१

*Prak*—बली य इत्थम् अहर्दिवं दिवः अस्वास्थ्यं चक्रे [This mighty Rakshasa imparted an ever present sense of insecurity and uneasiness into the minds of the gods] When ?—नमुचिद्विषा विगृह्य चक्रे [He declared war against Indra and kept the gods in terror] But did he do any actual misceief ?—पुरीम् अवस्कन्द नन्दनं लुनीहि रत्नानि मुषाण, अमराङ्गना हर इत्थम् अस्वास्थ्यं चक्रे [He laid siege on Amaravati wiped out its gardens raided the treasury and abducted the wives of the gods] 51

*Prose*—य बली नमुचिद्विषा विगृह्य पुरीम् अवस्कन्द नन्दनं लुनीहि, रत्नानि मुषाण, अमराङ्गना हर इत्थम् अहर्दिवं दिवः अस्वास्थ्यं चक्रे ॥ ५१ ॥

*Eng*—Who the mighty, warring upon the slayer of Namuchi, besieged the city, cleared the Nandana removed the treasures, carried away the wives of the gods, thus created uneasiness in heaven day after day 51

*Beng*—এই বলবান্ রাক্ষস ইন্দ্রের সহিত যুদ্ধ ঘোষণা করিয়া অমরপুরীর অবরোধ নন্দনোদ্যানের উচ্ছেদ রত্নরাজি লুণ্ঠন ও সুরনারীগণের হরণ করিয়া নিরন্তর স্বর্গের উদ্বেগ ঘটাইতে লাগিল। ৫১।

*Expl*—See *Prak* or *Eng* above

*Malli*—पुरीमिति। 'य बली' बलवान् रावण 'नमुचिद्विषा' इन्द्रेण 'विगृह्य' कलहं कृत्वा 'पुरीम्' अमरावतीम् 'अवस्कन्द' अवरुन्ध 'नन्दनम्' इन्द्रवनम् [ "नन्द

वनम्" इत्यमरः ] लुनीहि छिन्द्धि [ "ई हल्यघोः" इति ईकारः[1] ] 'रत्नानि श्रेष्ठवस्तूनि मणीन् वा ["रत्नं श्रेष्ठे मणावपि" इति विश्वः] सुनीहि [सुञ् अभिषवे। "हलः श्नः शानज्झौ" इति श्नः शानजादेशः[2] ] 'अमराङ्गना हर' आहर। सवन पौनःपुन्येन इत्यर्थः। 'इत्थम्' अनेन प्रकारेण अहनि च दिवा च 'अहर्दिवम्' अहन्यहनि इत्यर्थः ["अचतुर—" इत्यादिना वीप्सायां द्वन्द्वः समासान्तो निपातितः[3] ] एवं खरस्य 'भवस्याम्' उपद्रवं चक्रे [अत्र भवन्नान्द इत्यादौ "क्रियासमभिहारे लोट् लोटो हिस्वौ वा च तध्वमोः" इत्यनुवृत्तौ "समुच्चयेऽन्यतरस्याम्" इति विकल्पेन कालसामान्ये लोट्। तस्य यथोपपत्ति तिबादयो हिस्वौ च प्रकरणादिना तु तद्विशेषावसानम्। "अतो हेः" इति यथायोग्यं हिलुक्। पौनःपुन्यं भृशार्थो वा क्रियासमभिहारः। भवन्नान्दनादिक्रियाविशेषाणां समुच्चयः। क्रियासमभिहारः तत्सामान्यस्य करोतेः। "समुच्चये सामान्यवचनस्य" इत्यनुप्रयोगः 'चक्रे' इति[4]। अत्र तिङ्वैचित्र्यात् सौशब्द्याख्यो गुणः। "सुपां तिङां पराऽऽवृत्तिः सौशब्द्यम्" इति लक्षणात्[5]। समुच्चयालङ्कारः ] ॥ ५१ ॥

## Notes on Malli

1 ना becomes नी by "ई—" (*Char*) 2 श्ना becomes शानच् by "हलः—" (*Char*) 3 We have समासान्त after a द्वन्द्व with its constituents in the सप्तमी by निपातन in the rule "अचतुर—" (*Char*) 4 We have लोट् here without restriction of tense optionally by the rule "समु—" (*Char*) read with the rule "क्रिया—" (*Char*) and हि or स्व are its substitutes for all तिङ् विभक्ति according to circumstances. The particular sense has to be gathered from the context हि disappears where possible by "अतो हेः"। क्रियासमभिहार implies *frequency* or *excess* We have समुच्चय of the specific acts such as भवन्नान्दन &c, there is क्रियासमभिहार of the action common to all these viz. the act of *doing* चक्रे is subjoined by the rule "समुच्चये सामान्यवचनस्य"। 5 Here we have the *Guna* named सौशब्द्य owing to variety in the matter of तिङ्। The definition is—सौशब्द्य is judicious repetition of सुप् and तिङ्।

*Sara*—स रावण इन्द्रं च विरुद्ध अमरावतीं करोध नन्दनमनक रत्नानि सुमोष जहार च सुरवनिता ॥ ५१ ॥

## CHARCHA

1 पर्यौम्—अर्म of अवस्कन्द (Malli)

2 अवस्कन्द—अव+स्कन्द to besiege+भूत लोट्=अव+स्कन्द+हि= अवस्कन्द often besieged "पौन पुन्येन अवस्कन्दाय" (Malli) For rules see *Remark* below

3 लुनीहि—लु+भूते लोट्=लु+हि=लुनीहि often cut down पौन पुन्येन चिच्छेद (Malli) For rule see *Remark* below

4 नन्दनम्—नन्दन is Indra's pleasure garden कर्म of लुनीहि (Malli)

5 मुषाण—मुष+भूते लोट्=मुष+हि=मुषाण often stole पौन पुन्येन अमोष (Malli) For rule see *Remark* below

6 रत्नानि—कर्म of मुषाण (Malli)

7 हर—हृ+लोट् भूते=हृ+हि=हर often abducted पौनःपुन्येन जहार (Malli)

8 अमर &c—न+मृ कर्तरि मर mortal न मरा अमरा the immortals gods नञ्तत्—। अङ्गानि सन्ति आसां कल्याणानि इति अङ्ग+न अलर्थे अङ्गना females अमराणाम् अङ्गना, ६तत्—। ता। कर्म of हर (Malli)

9 विगृह्य—वि+ग्रह+ल्यप् having declared war

10 नमुचि &c—न मुञ्चति इति नञ्+मुच+इन् (औणादिक) कर्तरि नमुचि। नमुचि was a son of Kasyapa by दनु। He was the youngest of three brothers the other two being the celebrated शुम्भ and निशुम्भ of the Markandeya Purana Indra killed him—a friend of his—with the foam of the sea—"चिच्छेद अस्य शिरोराजन्नपां फेनेन वासव। तच्छिरो नमुचेश्छिन्नं पृष्ठतः सक्रमन्वियात् ॥" Hence as the head pursued Indra, the demon became known as नमुचि—that which does not leave The नञ् remains unaltered (See मालिनाम्, sl 47) नमुचिं द्विष्टवान् इति नमुचि+द्विष+क्विप् कर्तरि नमुचिद्विट्, उपपदतत्—। तेन। सङ्गार्थे ३या।

11 चक्रे- कर्त्रभिप्राय क्रियाफले आत्मनेपदम्। चकार, चकरतुः, चकार्षीत् चकृम etc This is the क्रिया which is common to all the क्रियाs—the क्रिया in general—of which अवस्कन्दन &c are particular instances (Malli For rule see *Remark* below

12. इत्थम्—अनेन प्रकारेण इति इदम्+थम्। An अव्यय। See *Remark* below

13 अस्वास्थ्यम्—स्वस्मिन् तिष्ठति इति स्व+स्था+क कर्तरि स्वस्थ at ease तस्य भाव स्वास्थ्यम् ease न स्वास्थ्यम् uneasiness, नञ्तत्—। तत्।

14 अहर्दिवम्—अहनि च दिवा च अहर्दिवा+अच् समासान्त = अहर्दिवम् day after day द्वन्द्व। Here अहनि and दिवा mean the same Hence there is a repetition of sense, *i e*, दोष। But वीप्सार्थे द्वन्द्व is irregular and is sanctioned *here* by निपातन। अच् also is available by the same निपातन। Lastly, the word अहर्दिव got with अच् must have the gender of the last word of the compound by the rule "परवल्लिङ्ग द्वन्द्वतत्पुरुषयो" but the last word is दिवा which is an अव्यय and therefore *neuter* Hence अहर्दिवम्। The सप्तमी of this is also अहर्दिवम् by the rule "तृतीयासप्तम्योर्बहुलम्"।

15 *Voice*—तेन वन्निना पुरी अवस्कन्द्यत लूयत लुप्यत क्रियत ।

16 *Remark*—(1) The rule "क्रियासमभि—" means—When frequency or excess of an action is implied लोट् is added to the root, हि and स्व are substituted for लोट्, but optionally if it is a matter ordinarily calling for त or ध्वम्। Note that no particular sense is enunciated for the लोट् in the rule above Hence it is भ व because "अनिर्दिष्टार्था प्रत्यया भावे भवन्ति"। हि and स्व being substitutes of लोट् are also भावे। Consequently अवस्कन्द, लुनीहि, लुपाण &c express धात्वर्थ only. *i e*, अवस्कन्दनम्, लवनम्, मोचनम्, हरणम्। Malli's अवस्कन्दितम्, चिच्छेद, मुमोच and जहार seem thus to be questionable. On the line "लुनीहि लुनीहि इत्येवयं लुनाति" Haradatta comments "भोऽयमं पुनःपुनर्लवनम् आह", *i e*, he takes लुनीहि as expressing भाव only Similarly Bhattoji on "याहि याहि इति याति" says "पुनःपुनः अतिशयेन वा यान सम्बन्ध अर्थ"। In both these examples the लोडन्त word is duplicated This is owing to the Varttika "क्रियासमभिहारे द्वे वाच्ये"। In our case there is no reduplication Hence

urs is n a case of क्रियासमभिहार। On this Bhattoji remarks "इह पुनः पुनरवस्कन्द इत्यादि अर्थ इति व्याख्यानं असमञ्जसमेव"। We therefore reject Mallis "अवस्कन्द पौनः पुन्येन इत्यर्थ"। पौनः पुन्य is not intended by the poet (ii Mallis next rule "समुच्चयेऽन्यतरस्याम्" means When several actions of the same agent are spoken of together we have लोट् &c as above but optionally Here अवस्कन्दन, ग्रसन &c all belong to the same agent रावण। Hence the rule applies. The optional forms are अवस्कन्द, लुनीहि, &c Mallis "क्रियासमभिहार तत्साहचर्यस्य करोत" has to be dropped, because there is no अनुवृत्ति of क्रियासमभिहार in this rule "द्वितीयसूत्रे क्रियासमभिहार इत्यस्य अननुवृत्त — *Bhattoji*. Besides as already remarked the लोट् forms would then have been doubled. (iii) The third rule "समुच्चये सामान्यवचनस्य" means that when there is समुच्चय the single क्रिया of which the समुच्चितक्रियाs are particular instances will have to be subjoined showing the correct पुरुष, वचन &c Here अवस्कन्दन is a particular case of the general act — करण so are ग्रसन, लावण and हरण। Hence this common act i e, करण क्रिया is subjoined by saying चक्रे। That चक्रे refers to and determine the पुरुष काल &c of अवस्कन्द, लुनीहि &c is indicated by इत्थम्। Thus अवस्कन्द लुनीहि मृणाण हर इत्य चक्रे। This is after Malli An objection will occur, i e, करण is common to all pactions in nature To eat, to drink, to sleep, &c. are all articular case of 'to do', the rule perhaps contemplates of a common action of a more specific nature than this universally common action 'to do' Bhattoji here takes असभ्य क्रिया as the सामान्यवचन। He means that instead of असभ्य इ चक्रे we ought to have a *single* असभ्यक्रियावाचक तिङन्त word say असभ्यीचक्रे। We should then have पुरीम् अवस्कन्द नन्दन लुनीहि रत्नानि मुषाण अमराङ्गना हर इत्थम् असभ्यीचक्रे। This अनुप्रयोग, *i e*, असभ्यीचक्रे now indicates that the भावs spoken of by अवस्कन्द, लुनीहि &c. belong to one in the प्रथमपुरुष singular, *i e*, to कर्ता (i.e. रावण.) in the verse पुरीम्, नन्दनम्, रत्नानि, अङ्गना are कर्म of this अनुप्रयोग। They cannot be कर्म of अवस्कन्द &c which indicate भाव only.

Besides this alteration in the क्रिया we have to omit इव from the sloka because यथा स्थम् is no longer present in the verse With such extensive changes we are no longer concerned with the poet's stanza it is a new stanza altogether that we are interpreting The question is how to explain the verse *as it stands* चक्र taken as the मालान्तवचन does not help us The standard example of समुच्चय is सक्तून् पिब धानाः खाद इति अभ्यवहरति। सक्तून् and धानाः here are कर्म of अभ्यवहरति So in पुरीम् अवस्कन्द &c. इत्य चक्र the कर्म of चक्रे is पुरीम् &c But then स्थि यथाम्यम् gets disconnected (iv) Nagesa prefers here to take अवस्कन्द लुनीहि &c, as ordinary लोट् forms constituting orders to subordinates on the occasion of the raid We are quite familiar with expressions like मरा पाकृशाधा &c in the लोट् in ordinary street fights "अवस्कन्द इत्य दोनि विधलीष्ठलाम्यत। समवक्रमदणाविश्याव स्कन्नादिजन्यम् अभ्यांश्या मनाग्य चक्र इत्यर्थ"—*Sabdendu Sekhara* In the absence of the single verb अभ्यद्योषक I think Nagesa's view is the best we could adopt (v) I subjoin a *Tika* after *Nagesa*

*Mitabhashini*—बलो बवधान् य रावण 'मधुचिरिया इन्द्र'व 'विदत्य विकल्प 'पदलिबम् बहन्धहति स्थि' स्तगम्य यस्माय्य चक्र पीडां जनयामास। कद तदित्याह—म हि स्नुपरान् प्रति भाइ थाहि भो मदन्द पुरीम्' अमरावतीम् 'यवन्कन् निकल्पि यदि महादर लमिता 'नन्दन लुनीहि द्विम्भि, तथ वाम्कन् रत्नानि मुष्णा काव जिम्र कुरु त्व पुन कुम्भकर्ण 'अमराङ्गना हर बन्दीकुरु सुरवनिता' इत्य म यम स्था चक्रे' ॥ ५१ ॥

55 *Indra defeated and flies away*

मलोन्नयातानि न भर्तुरभ्रमोर्न चित्रमुच्चै श्रवस पदक्रमम्।
अनुद्रुत सयति येन केवलं बलस्य शत्रु प्रगगम गोघताम् ॥५२॥

*Prak*—बलस्य शत्रु अभ्रमो भर्तु उच्चै श्रवस केवल स्थिरता प्रशशस [ Was I not Indra prized the fleetness alone in the Airavata and in the Uchchaisravas] Had they no other merit to appreciate?—अभ्रमो भर्तु सलोन्नयातानि न प्रशशस [ The graceful tread of Airavata

is well k own but Indra thought little of it ] What of Uchchaisrava ?—उच्चैःश्रवसः चित्रं पदक्रमं न प्रशशंस [ The style of march of Uchchaisravas is wonderful but Indra set no value to it ] But is n t Indra an appreciator f merit ?—यस्य संयति अनुद्रुतः बलस्य शत्रुः केवलं शीघ्रतां प्रशशंस [ That he is But when chased by Ravana in the field of battle he owed his life to the fleetness of his mount alone Hence he prized the speed only ] 52

*Prose*—संयति येन अनुद्रुतः बलस्य शत्रुः अभ्रमोः भर्तुः सलीलयातानि न प्रशशंस उच्चैःश्रवसः चित्रं पदक्रमं न प्रशशंस, केवलं शीघ्रतां प्रशशंस ॥ ५२ ॥

*Eng*—Chased by whom in battle the slayer of Bala appreciated the fleetness alone, neither the graceful movements of the lord of Abhramu, nor the wonderful successi n of the steps of Uchchaisravas 52

*Ben*—যুদ্ধে রাবণ কর্ত্তৃক পশ্চাৎ ধাবিত হইলে তিনি কখনও ঐরাবতের কখনও বা উচ্চৈঃশ্রবার গমনশক্তির দ্বারা হইতে রক্ষা পাইতেন। এইজন্য ইন্দ্র কেবলই দ্রুতগতি প্রশংসা করিতেন, অন্য গুণের প্রতি লক্ষ্য করিতেন না। ৫২।

*Expl*—His encounters with Ravana had often ended in his precipitate retreat from the field of fight. The speed of his mount alone saved his head on such occasions This happened so often that Indra came to prize nothing in Airavata and Uchchaisravas except their fleetness 52

*Malli*—सलीलेति। 'संयति' युद्धे [ "समुदायः स्त्रियां संयत्समित्याजिसमिद्युधः" इत्यमरः ] 'येन रावणेन अनुद्रुतः' अनुधावितः 'बलस्य शत्रुः' इन्द्रः 'अभ्रमोः भर्तुः' ऐरावतस्य 'सलीलयातानि' सभङ्गीगमनानि 'न प्रशशंस' तथा 'उच्चैःश्रवसः' अश्वस्य चित्रं नानाविधं 'पदक्रमं' पादविक्षेपं धौर्य्युत्प्लावितादिगतिविशेषमित्यर्थः 'न प्रशशंस' किन्तु 'केवलं शीघ्रतां' शीघ्रगामित्वमेव 'प्रशशंस' अन्यथा शीघ्रं माम् आस्कन्द्य ग्रहीष्यति इति भयात् इति भावः ॥ ५२ ॥

*Sara*—बहुशो हि रावणेन युद्धे पराजित इन्द्रः ऐरावतस्य उच्चैःश्रवसो वा

गतिलाघवात् पदव नोपगत । तदसा वाहनयोधावनवेगमव वहुमने न रति चातुर्थम् ॥ ५२ ॥

## CHARCHA

1 सलील &c —लीला grace विलास । या + क्त भावे यात progress लीलया सह सलीलानि graceful, बहु— सलीलानि यातानि graceful progress क्रमधा— । तानि । कर्म of प्रशयस ।

2 भर्तुः अभ्रमो —अभ्रमु is the name of a female elephant, the mate of Airavata (Amara) अभ्रमो भर्ता the lord of Abhramu, i e ऐरावत । "ऐरावतोऽभ्रमातङ्गैरावणाभ्रमुवल्लभाः" इत्यमर । तस्य ।

3 उच्चैःश्रवस —ऐरावत and उच्चैःश्रवस are two of the gems got from churning the ocean

4 पदक्रमम्—पद + घञ् भाव पदम् tread ढड़ाभाव । क्रम + घञ् भावे क्रम order पदानां क्रम the course of tread, तत— । तम । कर्म of प्रशयस ।

5 अनुद्रुत —अनु + द्रु + क्त कर्मणि chased Qual शत्रु ।

6 समति – समयन्ते अस्मिन् इति सम् + यम + क्विप् अधिकरणे समत् battle तस्याम् । अधि ७मी ।

7 बलस्य—बल was a demon killed by Indra तस्य ।

8 प्रशशंस—प्र + शंस to belaud + लिट् अन् । प्रशंसति, प्रशंस, प्रशंसियति, अप्रशंसीत् ।

9 शीघ्रताम्—शीघ्र swift तस्य भावस्तत्ता । ताम् ।

10 *Voice*— अनुद्रुतेन शत्रुणा . प्रशशंसिरे चित्र · पदक्रमः न प्रशशंस शीघ्रता प्रशशंस ।

*53 Indra gone to Sumeru through Ravana's fear.*

> अयत्नं वन् मोदुमधीरलोचनः
> सहस्ररश्मेरिव यस्य दर्शनम् ।
> प्रविश्य हेमाद्रिगुहागृहान्तरं
> निनाय विभ्यद्दिवसानि कौशिकः ॥ ५३ ॥

*Prak* –कौशिक विभ्यन् अधीरलोचन दिवसानि निन्य [ Indra spent his days in terror casting furtive glances hither and thither ]

Where ?—हेमाद्रिगुहागृहान्तरं प्रविश्य निनाय [ He entered his house as if it was a cave of the Sumeru hill and lived there in fright ] Why so ?—सहस्ररश्मेरिव यस्य दर्शनं सोढुम् अशक्नुवन् कौशिकः [ He could not stand the sight of *Ravana* like an owl that *cannot face the sun, and passed his days in the interior* of his capital as if it was a cave of the Sumeru where like an owl he sought security in the gloom ] 53

*Prose*—अधीरलोचनः कौशिकः सहस्ररश्मेरिव यस्य दर्शनं सोढुमशक्नुवन् हेमाद्रिगुहागृहान्तरं प्रविश्य बिभ्यत् दिवसानि निनाय ॥ ५३ ॥

*Eng* —Unable to bear whose sight like that of the thousand rayed sun Kausika passed the days in fright with restless eyes having entered the interior of his house which was like a cave of the golden hill Sumeru 53

*Beng* —রাবণকণ সূর্যের দর্শন সহ্য করিতে না পারিয়া কৌশিক ( ইন্দ্র ) মেরুর গুহার ন্যায় নিজ গৃহের অভ্যন্তরে প্রবেশ করিয়া চকিতনেত্রে দিন যাপন করিয়াছে । ৫৩ ।

*Expl* —See *Prak* and *Eng*

*Malli* —अशक्नुवन्निति । 'अधीरलोचनः' अस्थिरदृष्टिः 'कौशिकः महेन्द्रः उलूकश्च [ "महेन्द्रगुग्गुलूलूकव्यालग्राहिषु कौशिकः"[1] इत्यमरः ] 'सहस्ररश्मेः' सूर्यस्य 'इव यस्य' रावणस्य विक्रमकर्कशस्य[2] 'दर्शनं सोढुम् अशक्नुवन् हेमाद्रेः गुहा' इव 'गृह' तस्य 'अन्तरं प्रविश्य बिभ्यत्' तथापि वेपमान एव [ बिभ्यतेः शतरि "नाभ्यस्ताच्छतुः" इति नुमभावः[3] ] 'दिवसानि' वासराणि 'निनाय' [ "वा तु क्लीबे दिवसवासरौ" इत्यमरः ]। यथा पेचकः सूर्याद्भीतः सन् तिष्ठति तथा सोऽपि इति भावः । [ कौशिकः इत्यभिधायाः प्रस्तुतैकगोचरत्वेन उभयत्रापि विशेषणसाम्याभावात् उलूकविषयशब्दशक्तिमूलो ध्वनिः सहस्ररश्मेरिव इत्युपमानिर्वाहकत्वात् वाच्य सिद्धाङ्गम्[4] ] ॥ ५३ ॥

## Notes on Malli

1 कौशिक means महेन्द्र ( Indra ), गुग्गुलु ( a kind of resin ), उलूक ( owl ), व्यालग्राहिन् ( snake charmer ) 2. Whose deeds

are of daring character 3 अङ्ग coming after भी the तुम् is barred by "नाथ—" (*Char*) 4 The language is obscure Malli seems to mean this —In कौशिक though श्लेष is possible with respect to both (महेन्द्र and उलूक) yet, श्लेष in a विशेष being inadmissible the *denotation* refers to the subject matter (महेन्द्र) only So we have a mere *suggestion* (ध्वनि) regarding उलूक arising out of the power of the word and it is an element in establishing the import because it justifies the उपमान in सहस्ररश्मि इव ।

*Sara*—असौ इन्द्रः "रावणो मा मा द्राक्षीत्" इति गृहान्न निर्याति ॥ ५३ ॥

## CHARCHA

1 अशक्त वन्—शक + अच्‌ कर्तरि शक्त वत् able न शक्त वत् unable, नञ्तत—। Qual कौशिक ।

2 सोढुम्—सह + तुमुन् भाव to bear

3 अधीर &c —धीर steady लोच + ल्युट् करण लोचन eye नधीराणि unsteady नञ्तत— । अधीराणि लोचनानि यस्य सः — । Indra had a thousand eyes Qual कौशिक । This was due to fright He was always on the look out to see if Ravana was coming his way

4 सहस्र &c —सहस्र रश्मय यस्य सहस्ररश्मि thousand rayed, बहु— । तस्य ।

5 यस्य—Refers to Ravana who is here compared to the sun कर्मणि कृद्योगा षष्ठी ।

6 यस्य दर्शनम्—धनुकमक दर्शनम् । He took to flight as soon as he saw Ravana at a distance

7 हेमाद्रि &c.— हेममय अद्रि (r हेम्न अद्रि हेमाद्रि the golden mountain कर्मधा—like शाकपार्थिव or ६तत्— । This refers to Meru तस्य गुहा a cave of the Meru ६तत्— । हेमाद्रिगुहा (r हेमाद्रिगुहा सदृश गृहम् house like a cave of Meru कर्मधा—like शाकपार्थिव । तस्य अन्तरम् the interior of his house which was like a cave of Meru, ६तत्— । तत । If we wish here to keep up the suggestion about उलूक we may say हेमाद्रिगुहेव गृहम् or हेमाद्रिगुहा गृहमिव

हिमाद्रिगुहान्तरम् h s s s dence vh ch was a cave of Meru tl e rest as b o

निनाय—नी + लिट् णल नयति न निनाय निन्य नयति त परस्मैपदात् —धनद्द

विभ्रम—भ्रा + भ्रद्‌ f gh ui1 कौशिक भी s an धन्मन ध न् w d no get विभ्रम ( See under चक्रामतम् Sl 8 )

o दिवस दि—Tl neute use of दिवस is rare Com "त हि ना दि वस गत " दिवस परिणामरमणीय " "दिवस इवाऽश्याम" "न हि तथा कुसुमस्मै दिवस In he ase of अह्नः th s means the whole day of s f उलूक t s l e day t n e only

V — न्यायनम कौशिकेन चक्रायता विभ्रता निन्दिर।

R ark—l or a s n lar ध्वनि about उलूक compare— "दिव कतरान्वनि या गुहासु लीन दिवाभीतमिवान्धकारम्। क्षुद्रेऽपि नून शरणं प्रपन्न ममत्वमुच्चैः शिरसा सतीव" Ku nara

54 hn s चक्र is futile on रावण

दृढच्छिन्नानिष्ठुरकण्ठघट्टनाद्विकीर्णलोलाग्निकणं सुरद्विषः।
जगत्प्रभोरप्रसहिष्णु वैष्णवं न चक्रमस्याक्रमताधिकन्धरम् ॥५४॥

*Prak* —चक्रम् अस्य सुरद्विष अधिकन्धरं न अक्रमत [ The d scus fa led *to work on the neck of th enems of the gods* ] *Wh ch* d scus ?—वैष्णवं चक्रम् [ The d scus of Vishnu ] Perhaps t spared h n ou of p ty—अप्रसहिष्णु न अक्रमत [ No the neck of the monster w s too toug l for tl e d scus wh ch was powerless aga nst ] Yo can t say unless you t y—विकीर्णलोलाग्निकणम् अप्रसहिष्णु चक्रम् [Well tl e d scus was ndeed t ed l ut it decl red ts nab l ty n a shower of spa ks that sl ot all r nd ] How was that ?—जगत्प्रभो दृढच्छिन्न निष्ठुरकण्ठघट्टनात् [ When t struck aga nst the rock l ke neck of th s l rd of the wor d the shock of the mpact b oug t fo th spa ks the reck stood un ha med] 54

*Prose*—दृढच्छिन्नानिष्ठुरकण्ठघट्टनात् विकीर्णलोलाग्निकणम् अप्रसहिष्णु वैष्णवं चक्र जगत्प्रभो अस्य सुरद्विष अधिकन्धरं न अक्रमत ॥ ५४ ॥

*Expl* —Even V shn s d scus made no impress on o1 the

neck of this enemy of the gods the master of the worlds, having become unable to prevail with flying sparks of fire scattered from impact with his wide throat which was firm like a rock 54

*Beng*—বিষ্ণু এই জগতের স্বামীর গ্রীবায় চক্র প্রহার করিয়াছিলেন, কিন্তু সুদর্শন চক্র এই দৈত্যের গ্রীবা কঠিন, আঘাতে চারিদিকে অগ্নিকণা বিকীর্ণ হইল চক্র ব্যর্থ হইল ॥ ৫৪ ॥

*Expl*—Even Vishnu's discus made no impression on the neck of this monster The terrific impact only brought forth some sparks and the discus came back baffled Also see *Prat* and *Eng* above

*Malli*—दहतीति। 'दहति दिलत्र निष्ठुर कण्ठ घट्टनात् अभिघातात् 'विकीर्णाः विविधाः 'स्फुलिङ्गाः अग्निकणाः स्फुलिङ्गाः यस्य तत् अतएव 'असहिष्णु' अनभिभावुकम् [ "असहनमभिभव" इति वृत्तिकारः। "अलङ्कृञ्—" इत्यादिना इष्णुच्¹ ] 'वैष्णवं चक्रं' सुदर्शनं 'जगत्प्रभोः' सकललोकैकस्वामिनः 'अस्य सुरद्विषः' रावणस्य कन्धरायाम् अधि 'अधिकन्धरम्' अधिग्रीवम् [ विभक्त्यर्थेऽव्ययीभावः। "अव्ययीभावश्च" इति नपुंसकत्वात् "ह्रस्वो नपुंसके प्रातिपदिकस्य" इति ह्रस्वत्वम्²। "कन्धरो गलोऽस्य ग्रीवायां शिरोधिः कन्धरेत्यपि" इत्यमरः ] 'न अक्रमत' अप्रतिहतं न क्रमते स्म न प्रवर्त्तते स्म किन्तु प्रतिहतमेव इत्यर्थः [ "वृत्तिसर्गतायनेषु क्रमः" इति वृत्तौ आत्मनेपदम्। वृत्तिरप्रतिबन्धः³ ] ॥ ५४ ॥

## Notes on Malli

1 The Vrittikara says असहन is अभिभव। इष्णुच is the affix by "अलङ्कृञ्—" (*Char* 2 We have an अव्ययीभाव here in the sense of विभक्ति। The compound being in the neuter by "अव्ययी—" the final vowel is shortened by "ह्रस्वो—" (*Char*) 3 The आत्मनेपद is in the sense of वृत्ति। वृत्ति is अप्रतिबन्ध absence of hindrance

*Sara*—বিষ্ণুর নিক্ষিপ্ত চক্র এর বিপুল কঠিন কণ্ঠে প্রতিহত হইয়া ফিরিয়া আসিল ॥ ৫৪ ॥

## CHARCHA

1 कठिन &c —निष्ठुर tough घट्+क्विप् स्वार्थे+मुट् अपि च shock शिला इव निष्ठुर शिलानिष्ठुर tough like a rock, उपमान कर्मधा — तस्य कण्ठ कर्मधा—। कठिन शिलानिष्ठुरकण्ठ, कर्मधा—। तेन प्रत्यय शुधमृप तस्मात्। इतौ सौ।

2 विकीर्ण &c —वि+कॄ+क्त कर्मणि—विकीर्ण scattered भौम flying अग्नि कणा अग्निकणा sparks of fire तत्—। कण is the word not कणा। विकीर्णा भास्ना अग्निकणा यत्र तत् बहु—। Qual चक्रम्।

3 सुरद्विष सुरान् द्वेष्टि इति सुर+द्विष+क्विप् कर्तरि सुरद्विष् the enemy of the gods, उपपदतत—। तस्य। Qual यस्य which refers to रावण।

4 जगत् &c —प्र+भू+डु कर्तरि प्रभु lord जगतां (sl 1) प्रभु, तत—। तस्य। Qual यस्य। Or we may construe 'जगत्प्रभो' जगत्प्रायस्य हरे वैष्णव चक्रम् &c The epithet raises an expectation of infallibility in the चक्र, because he who is जगत्प्रभु cannot fail with his weapon, his प्रभुता then becomes meaningless.

5 अप्रसहिष्णु—प्र+सह+इष्णुच् कर्तरि साधुकारिणि प्रसहिष्णु a subduer. न प्रसहिष्णु नञ्तत्—। Qual चक्रम्। For इष्णुच् see under सहिष्णु, sl 46 Or construe अप्रसहिष्णु सत न अक्रमत।

6 वैष्णवम्—विष्णोरिदम् इति विष्णु+अण्। Qual चक्रम्।

7 अक्रमत—क्रम+लङ्‌त prevailed क्रमते, चक्रमे, क्रन्ता, क्रंस्यते। The rule "वृत्ति—" means that क्रम takes the आत्मनेपद when meaning 'to prevail' ( वृत्ति ), 'to attempt' to make up mind', ( सर्ग ) and 'to develop' ( तायन )।

8. अधिकन्धरम्—कन्धरायाम् इति अधिकन्धरम् on the neck, अव्ययी—। We expect अधिकन्धरा, but by "अव्ययी—" an अव्ययीभाव is in the neuter Again by "ह्रस्वो—" if a प्रातिपदिक is to be in the neuter, its final, if a vowel has to be shortened Hence अधिकन्धरा changes into अधिकन्धरम्। अधि समी or better सप्तम्यर्थस्य उक्तत्वात् प्रातिपदिकार्थे १मा। Here शिलानिष्ठुर is supposed to supply the reason why the चक्र failed This credits the चक्र with very little sharpness If it cannot cut through शिला it is much inferior to the thunder bolt with which Indra cut down the wings of

mountains It were better to supress the reasson as Kalidasa has done on a similar occasion in Kumara Thus—"जयाशा यत्र चास्माकं प्रतिघातोत्थितार्चिषा। हरिचक्रेण तेनास्य कण्ठे निष्कमिवार्पितम्॥" Our verse is a poor paraphrase of this one from Kumara

9 *Voice* — कर्मेन असहिष्णुना वैश्रवण चक्रे च अक्रम्यत।

*55 Kuvera also frightened*

विभिन्नशङ्खः कलुषीभवन्मुहुर्मदेन दन्तीव मनुष्यधर्मणः।
निरस्तगाम्भीर्यमपास्तपुष्पकं प्रकम्पयामास न मानसं न सः ॥५५॥

*Prak* – दन्तीव स मनुष्यधर्मणः मानसं मुहुः न प्रकम्पयामास न [He filled Kuvera's mind with awe as surely as an elephant troubles the lake Manasa ] How so ?—मदेन विभिन्नशङ्खः सः [ In his ardour he forced Kuvera's treasure vault like an elephant in rut bursting conches in the lake Manasa ] But Kuvera was not an ordinary god—निरस्तगाम्भीर्यं कलुषीभवत् मानसम् [ True but his equanimity was cast to the winds and his mind was troubled like the mind of the other gods, in the same manner as the lake Manasa becomes muddy and can no longer vaunt of its great depth when an elephant plunges into it ] Was he so greatly moved ?—अपास्तपुष्पकं मानसम् [ He had to turn his heart from the famous car Pushpaka which he prized so much and part with it as the Lake Manasa does with its lotuses when an elephant makes a rush after them ] 55

*Prose*—स मदेन दन्तीव विभिन्नशङ्खः कलुषीभवत् निरस्तगाम्भीर्यम् अपास्तपुष्पकं मनुष्यधर्मणः मानसम् मुहुः न प्रकम्पयामास न ॥ ५५ ॥

*Eng*—He through pride like a tusker through rut, with the treasure-trove Samkha forced out, very greatly purturbed the mind of Kuvera that was becoming troubled had lost its equanimity altogether, and had renounced the Pushpaka 55

*Beng*—মদে মত্ত হইয়া ঐরাবতরূপ হস্তী শঙ্খনিধিরূপ শঙ্খ ভেদ করিয়া কুবেরের কলুষিত মানস সরোবরকে গাম্ভীর্য ও পুষ্পকরূপ পুষ্প বিরহিত করিয়া অস্থির ও বিক্ষুব্ধ করিল ॥ ৫৫ ॥

*E. I* —It was not Indra alone that suffered from the atroci e of this haughty tyrant. Kuvera's house too was raid d a d he had to part with his incomparable car the Pu p k Also see *Park* and *Eng* above 55.

*Mal* —विभिन्नेति 'स रावण 'मदेन दर्पेण दानेन च [ "मदो दर्पे मद्ये तथा इति विश्व ] दन्तावलेन गज इव विभिन्न ' विघटित 'शङ्ख ' निधिभेद कम्बुश्च येन स तेन [ "शङ्खो निध्यन्तरे कम्बुललाटास्थिनखेषु च" इति विश्व ]" अकलुष कलुष सक्षोभ आविलश्च भवत् 'कलुषीभवत् निरस्त गाम्भीर्यम्' अविकारित्वम् अगाधत्वश्च येन तेन अपास्तानि पुष्पाणि पुष्पक विमानश्च यस्मात् तत् [ पुष्पपक्ष वैभाषिक कप्प्रत्यय [1] ]। मनुष्यस्येव धर्म श्मश्रुलत्वादिर्यस्य इति स्वामी। तस्य 'मनुष्यधर्मण [ धर्मादनिच् केवलात्" इति अनिच् [2] ] 'मानसं' चित्त तदीय सरश्च [ "मानसं सरसि स्वान्ते" इति विश्व ] 'मुहु न कम्पयामास न क्षोभयामास इति 'न किन्तु कम्पयामास एव इत्यर्थ [ कुबेरस्य महामहिमतया सम्भावितप्रकम्पित्व निवृत्तये नञ्द्वयम्। "सम्भाव्यनिषेधनिवर्तने नञ्द्वयम्" इति वामन [3]। अत्र दन्तिरावणयो प्रकृताप्रकृतयो श्लेष ]॥ ५५॥

### Notes on Malli

1 When पुष्प is the word we have the optional कप्। 2 अनिच् is the समासान्त by "धर्मा—" (*Char.* 3. Kuvera being of great majesty, his imperturbability is expected The two negatives are to deny this Vamana says ' Two negatives are used to negative the negation that is expected "

*Sara*—इन्द्र इव कुबेरोऽपि तेन रावणेन वियोजित. पुष्पकश्च तस्य विमानं रावणहारि॥ ५५॥

### CHARCHA

N B —Ravana in Kuvera's place, and a wild tusker in the lake Manasa are compared The epithets have to be taken both ways

1 विभिन्न &c.—वि+भिद्+क्त कर्मणि विभिन्न *forced* also *burst* शङ्ख *treasure trove* of that name also *conch* विभिन्न शङ्ख यस्य, बहु—।

He that forced the treasure trove (Ravana) *also* he that burst the conches (tusker) Ravana raided Kuvera's treasury and forced the treasure troves Again when a tusker plunges into a lake he bursts the conches he treads upon

2 कलुषीभवत्—कलुष *troubled* also *turbid* अकलुषः कलुषः सम्पद्यमानं भवत् इति कलुष+च्वि+भू+शतृ कर्तरि becoming troubled (मानस mind) *also* becoming turbid (मानस the lake) वर्तिकृत—। Qual मानसम्। प्रकम्पय and कलुषीभवत् do not differ much in the case of mind Hence when मानस is *mind* we dissolve कलुषीभवत्+मुद् =कलुषीभवन्मुद् and construe—मदेन कलुषीभवत् (i e दर्पाख्य) स मानसं प्रकम्पयामास If मानस is the lake say मदेन कलुषीभवत् मानसम् &c —The lake that was being soiled with the ichor &c Comp "कस्मात्किन्या पयःप्रव निर्झरणमदाविलम् —*Kumara*

3 मदेन मद pride (Ravana), *also* ichor (tusker) तत्र। हस्ती इया।

4 मनुष्य &c —मनुष्यस्य धर्म मनुष्यधर्म human characteristics इतत्—। मनुष्यधर्म इव धर्म यस्य बहु—*ty* "धर्मादनिच्—" (ante). मनुष्यधर्मन is a name of Kuvera "कुबेरस्त्र्यम्बकसखो य राजराजो गुह्यकेश्वर। मनुष्यधर्मा धनदो राजराजो धनाधिप॥" इत्यमरः। The reason is supposed to be that he grew beards &c like a human being The rule "धर्मादनिच्—" means—अनिच् is added to a बहु—in which धर्म is final and comes after only one पूर्वपद।

5 निरस्त &c.—निर+अस क्षेपे+क्त कर्मणि निरस्त discarded disappeared (मानस mind) *also* set at naught (मानस the lake) गम्भीर imperturbable (मानस mind) *also* deep (मानस the lake) निरस्तं गाम्भीर्यम् अनेन यस्मात् वा that which has discarded its imperturbability, that from which imperturbability has disappeared (मानस mind) also निरस्तं गाम्भीर्यम् यस्य the depth of which has been set at naught (मानस the lake) बहु—। Qual मानसम्।

6 अपास्त &c —अप+अस क्षेपे+क्त कर्मणि अपास्त removed पुष्पक Kuvera's car पुष्प flower, here lotus अपास्तं पुष्पकम् यस्मात् from which the Pushpaka was gone (मानस mind) बहु— । It sounds odd to say that पुष्पक the car, was removed from the mind of

I ver s app y मनस and take पुष्क । the sense of पुष्क मनस्विनो चाथम वना Whe मनम is the lake we say यद्यानं पुष्कम् यद्यन त त यप नपप + कप मन म न यप नपुष्कम् from which lotuses wer r d b the tusker Elephants delight in den olish

o u e l ( n ( "मध्य प्राकाभित न मन् मरमों गाहन गज ॥ मधो स नवराना नि पद्म माङ्कम सिध्दुति । The कप् is here optional by the r e प्रथ दम था

प्रकम्पय म म—प्र + कम्प + णिच + लिट् पल agitated (applies t i tl कम्पत चकम्प कम्पियत चकम्पिट सुट् with णिच्—प्राप कम्पत ।

8 म नमम—मनम m nd मन एव इति मनम् + अण स्वार्थे मानसम् mind *also* the lake to r known as *Marsarauara* चपिकता as कम thus—मानस प्रचकम्प ( without णिच् =म मनसं प्रकम्पयामास ( चपिकता i e मानसम् becoming कम with णिच् ) The rule गतिबुद्धि— (ante applies because कम्प to tremble is चकर्मक ।

9 *Voice* — तन दन्तिना गइन प्रकम्पयामास ।

*56 Varuna s attempt futile on him*

रणेषु तस्य प्रहिता प्रचेतसा सरोषहुङ्कारपराङ्मुखीकृता ।
प्रहर्तुरेवोरगराजरज्जवो जवेन कण्ठं सभया प्रपेदिरे ॥ ५६ ॥

*Prak* —उरगराजरज्जव जवन प्रहर् रेव कण्ठ प्रपदिर [ A noose of huge serpents was cast at his neck but it came back quickly at the neck of the thrower himself ] Who was the thrower ?— प्रचेतसा रणषु प्रहिता उरगराजरज्जव [ Varuna cast the coil when fighting him ] Why then did it come back ? तस्य सरोषहुङ्कार पराङ्मुखीकृता सभया प्रपेदिरे [ The snakes got frightened when Ravana uttered an angry growl and came back ] 56

*Prose*—रणषु प्रचतसा प्रहिता उरगराजरज्जव तस्य सरोषहुङ्कारपराङ्मुखी कृता ( चतएव ) सभया ( सत्य ) जवन प्रहर्तु रेव कण्ठ प्रपदिरे ॥ ५६ ॥

*Eng* —The coils of mighty serpents cast by Prachetas at fights hastily retreated to the neck of the striker himself, frightened and turned back by his angry growl 56

*Beng*—যুদ্ধে বরুণ তাহার নাগপাশ তাহার প্রতি নিক্ষেপ করিয়াছিলেন। তাহা রেখে হুঙ্কার করিল পাশের সর্পগুলি ক্রুদ্ধ হইয়া আসিয়া তাহারই গলে জড়াইয়া ধরিল ॥ ৫৬ ॥

*Expl*—See *Prak* and *Erg* above

*Malli*—বক্ষ্যতি। কিঞ্চ 'যস্য প্রচেতসা' বরুণেন 'প্রহিতা প্রযুক্তাঃ 'উরগরাজাঃ মহাসর্পা নি রজ্জব' ইব উরগরাজরজ্জব' নাগপাশা ইত্যর্থঃ 'তস্য' রাবণস্য 'সরোষহুঙ্কারেণ পরাঙ্মুখীকৃতা' ব্যাবর্তিতা' অতএব 'সভয়া' সত্য 'জবেন' বেগেন 'প্রহর্তুঃ' প্রযোক্তুঃ প্রচেতস 'এব কণ্ঠে প্রপেদিরে' প্রাপ্তাঃ [ অত্র পরহিংসাপ্রযুক্তস্য আয়ুধস্য বৈপরীত্যেন স্বকণ্ঠগ্রহণাৎ অনর্থোৎপত্তিরূপো বিষমালঙ্কারঃ "বিরুদ্ধকার্যস্যোৎপত্তির্যত্রানর্থস্য বা ভবেৎ" ইতি লক্ষণাৎ ] ॥ ৫৬ ॥

## Notes on Malli

1 Turned back 2 Here we have विषमालङ्कार because the weapon that was hurled to strike the enemy, on the contrary, seized the neck of the hurler and thus led to an undesirable result. This is from the definition—"( विषम is the अलङ्कार ) when the contrary or the undesirable results"

*Sara*—যুদ্ধে বরুণেন রাবণং প্রাপ্ত প্রহিত পাশা তস্য হুঙ্কারেণ বিপরীত বলিতা, বরুণস্যৈব কণ্ঠে বরন্ধ ॥ ৫৬ ॥

## CHARCHA

1. प्रहिता—प्र+हि प्रेरणे+क्त कर्मणि cast.

2 प्रचेतसा—प्रकृष्टं चेतः यस्य noble minded, बहु—। तेन। अजुक्ते कर्तरि तृया। प्रचेतस् is a name of वरुण। "प्रचेता वरुणः पाशी" इत्यमरः।

3. सरोष &c.—हुम् is the imitation of a growl ( onomatopoeia ) हुङ्करणम् इति हुम्+कृ+घञ् भावे हुङ्कारः growl. परा विपरीतम् अञ्चति इति परा+अञ्च+क्विप् कर्तरि पराक् turned back, reversed रोषेण सह सरोष angry, बहु—। पराञ्चि मुखानि यासां पराङ्मुखाः or पराङ्मुख्यः those that have their face averted, बहु—। अपराङ्मुखाः ( or अपराङ्मुख्यः ) पराङ्मुखाः ( or पराङ्मुख्यः ) सम्पद्यमानाः कृताः इति

पराङ्मुखा ( ऽ पराङ्मुखा ) + च्वि + कृ + क्त कर्मणि पर ङ्मुखीकृता अतितत्—। मदाय ब्द र an् ) g owl कमधा— । मन पराङ्मुखीकृता इतत्— । I red to उरगा रज्जव

4 प्रहृत —प्र + हृ + तृच् कर्तरि प्रहर्ता the striker तस्य । Refers to Varuna

5 पर—अन्यार्थमभ्यवहृत । परं र्तंरव न मु रावणम्—what he ntended for t e e emy happened to h mself

6 उरगा &c —उरसा गच्छन्ति इति उरस + गम + ड कर्त रि उरगा those that crowl on the r chest, उउपपदतत्—। उरगा राजन इव इति उरग + राजन + टच् समासान्त उरगराजा kingly snakes, i e, m ghty snakes उपमित कमधा—न रज्जव इव उपमितकमधा—(Mall ) or ततकृता रज्जव कमधा—like शाकपार्थिव। The word is fen These were n fact ropes but twisted out of *fire* snakes so ततकृता रज्जव *see s better The* नागपाश *is Varuna s weapons as the* thunder b lt s of Indra Here tl e म of उरस disappears by the Vartt ka "उरसो लोपश्च" । टच् is added by "र जाह सखिभ्यष्टच—" The उपमितकमधा is by "उपमित व्याघ्रादिभि सामान्याप्रयोग—"

7 सभया —भयेन सह सभया fr ghtered बहु— । Qual उरगराज रज्जव Here Malli says मदीयहुङ्कारपराङ्मुखीकृता अतएव सभया — turned back by the growl and *therefore frightened* The fact is they wer fr ghtened by the growl and *therefore turned back*—मदीयहुङ्कारेण सभया अतएव पराङ्मुखीकृता । This m sstatement of fact is not Malli s fault it is due to the bad word ng of the verse As the sloka stands Malli could say noth ng else

8 प्रपेदिर—प्र + पद + लिट् इरे reached कण्ठ प्रपेदिर here means कण्ठ बद्धवा se zed h m by the neck Th s is clear from the बद्ध in प्रहृत्र रव । *But if* सभया, *then they have lost the r power to* encha n and will not fetter Varuna The verse is therefore *defect ve in thought* ✓ *It is an unsuccessful atten pt to imitate* Kal dasa who says— "क्रियायमरिन्वार पाशी पाशं प्रचेतस । मन्त्र स्तम्भितशक्तेश्च फणिना दैन्यमाश्रित ॥"—*Kumara*

9 *Voice*— प्रहिताभि रज्जुभि कृताभि सभयाभि ( मदीभि )

57  *Yama's mahiṣa raised by* रावण ।

परेतभर्तुर्महिषोऽमुना धनुर्विधातुमुत्खातविषाणमण्डलः ।
हृतेऽपि भारे महतस्त्रपाभराद्वाह दुःखेन भृशानतं शिरः ॥५७॥

*Prak*—परेतभर्तुः महिषः दुःखेन भृशानतं शिरः उवाह [Yama's bison carried with great difficulty his head that hung extremely low] Why so ?—भारे हृते अपि महतस्त्रपाभरात् भृशान्तम् [The burden of shame laid it low though the actual load was taken off ] How taken off ?—अमुना उत्खातविषाणमण्डलः महिषः [Ravana had plucked off the horns thus relieving the head of the load ] Was that done at fight ?—धनुर्विधातुम् [No he wanted a pair of stout and tough horns to make him a suitable bow and he got them from Yama's mount ordinary horns not being strong enough for the strengh of his arms ] 57

*Prose*—अमुना धनुः विधातुम् उत्खातविषाणमण्डलः परेतभर्तुः महिषः भारे हृते अपि महतः त्रपाभरात् भृशानतं शिरः दुःखेन उवाह ॥ ५७ ॥

*E g*—The bison of the lord of the dead with the range of his horns uprooted by him to make his bow with carried his head with difficulty pressed down heavily as it was under the weight of great shame though the load was removed *Or*—the bison bow with in grief bore his head very low under the weight removed 57

*Ban*—[illegible]

*Expl*—Ravana was on the look out for a good pair of horns for his bow His choice fell on the pair on the head of Yama's mount and he forthwith plucked them off They were a splendid pair and the bull was thus relieved of a big load off his head Even then he of course went with his head low as is the habit with bisons The poet surmises this is not habit but the load of shame pressing his head down 57

*Malli* —परेतभर्तुरिति। अमुना रावणेन 'धनुः' शार्ङ्गं 'विधातुं' निर्मातुम् उत्खातम् उत्पाटितं विषाणयो शृङ्गयोः 'मण्डलं' वलयं यस्य सः, 'परेतभर्तु'[1] यमस्य महिषो वाहनभूत इति भावः 'भारे' विषाणरूप [ भृञो घञ् ] 'हृते' अपि महतः त्रपा एव भारः तस्मात् तत्रापि त्रपाभरादिति भावः [ भृशाता कैयादिकात् क्त्वान्तरप इति स्मरणात्[2] ] 'भृशम्' अत्यन्तम् 'आनतं' नम्रं 'शिरः' खेन दुःखेन 'उवाह' वहति स्म [ वहस्तमाद्भिद् किम्" इति किकारात् "वचिस्वपि—" इत्यादिना सम्प्रसारणम्[2]। हृतेऽपि भारे नतम्' इति विरोधः। तदनुप्रविता त्रपया अवनति हेतुत्वसाधर्म्यात् त्रप भारत्वोत्प्रेक्षा[3] ] ॥ ५७ ॥

## Notes on Malli

1 By the rule "ऋदोरप्—" the affix is अप् attached to भृ of the क्र्यादि class 2 उ is substituted for व by "वचि—" (*Char*) because by "असंयोगात्—" the affix is supposed to have dropped क। 3 There is विरोधालङ्कार in "हृतेऽपि—"। Enlivened by it there is also the उत्प्रेक्षा of the weight of shame because of its resemblance (with *weight*) in the matter of *pressing down*

*Sara*—शार्ङ्गं धनुः कर्तुं रावणेन यमस्य महिषस्य शृङ्गे उत्पाटिते। तथापि महिषः यत् नतशिरा एव याति नाय तस्य स्वधर्मः किन्तु लज्जाभरेण नतं तस्य शिरः ॥ ५७ ॥

## CHARCHA

1 परेत etc — परा+इ+क्त कर्तरि परेत the departed the dead. परेतानां भर्ता the lord of the dead, इतत्—। तस्य। Refers to यम। "धर्मराजः पितृपतिः समवर्ती परेतराट्। कृतान्तो यमुनाभ्राता शमनो यमराड् यमः ॥" इत्यमरः।

2 महिष—यम is said to ride a bison The ferocious nature of the beast perhaps led people to think that death came mounted upon it

3 धनुर्विधातुम्—वि+धा+तुमुन् भावे। The horns of a buffalo furnish the toughest kind of bow

4 उत्खात &c —उद्+खन+क्त कर्मणि उत्खात up rooted विषाण

Horn मण्डल range sweep विषाणो मण्डलम the sweep of the horns इतत—। उतखात विषाणमण्डलम यस्य वह—। Qual महिष।

5 म ५—भरति एतम् इति भ (भ्वादि)+घञ कर्मणि भार weight of the horns तस्मिन। भारे ७मी

6 त्रपा &c —त्रप+अङ भावे त्रपा shame अभाति एतम इति भृ (= द्दि)+अप भावे भर weight त्रपायाः भर कत्था—like शाकपार्थिव। तस्मात। इतो ५मी।

, उवाह—वह+लिट् कर्मणि carried वहति ते उवाह ऊह वन्ति त, वह लीत बवाउ Malli rule "कत्था—" means that लिट् affixes that have not dropped प (कित) are deemed as having dropped क (कित) when coming after roots that are not सयोगान्त। वह is such a root no doubt but एल is पित hence the rule "असं यन्‌त्—" does not apply to it "वचिस्वप—" means that वच स्वप and roots of the यजादि class change य व &c into इ उ &c (सम्प्रसारण) before a कित affix But as pointed out एल not being कित at all this rule also is quoted under a misapprehension Here we have वह+एल =ववाह to start with Now comes the rule "लिटि अभ्यासस्य उभयेषाम्" which means that in लिट there is सम्प्रसारण in the अभ्यास of both वचादि roots and यजादि roots. वह is of the वचादि class Thus changing the leading व into उ we have उवाह।

5 कष्टम—कष्ट difficulty तेन with difficulty प्रयत्नेन इत्यर्थ or करण ३या।

0 अवनतम्—अव much आ+नम+क्त कर्तरि आनत stoop n अवम आनतम् stooping very low मुहुरपि Qual शिर। This the habit of the buffalo he walks with the head low See Expl

0 For e— महिषस्य ऊह।

58 *Sun serves him*

सुमगन सभङ्ग समये युचावपि स्थित करार्ग्रैरसमग्रपातिभि ।
ग्रघर्मघर्मोदकबिन्दुमौक्तिकैरलञ्चकारास्य वधूरहस्कर ॥ ५८ ॥

*Prose*—अहस्कर अस्य वधू अलञ्चकार [The sun himself acted as a decorator for the wives of Ravana] How could the sun

l corat l is w ves ?—घर्मघर्मदिकविन्दुमौक्तिकैः अलञ्चकार [ Drops of sweat s o d on the f rehead of the damsels though they d d t feel the heat and these looked like clusters of pearls l th re by the s m *Here* the decorator] Why did they t fe l th hea ?—शुचौ समय अपि असमग्रपातितिमि कराग्रे, स्पृशन् अहस्कर [ Even in the summer, the sun touched the damsels l ls without developing the full strength of his heating ys Why so ?—मयात् अहस्कर [He dreaded Ravanas anger Should the damsels complain of heat, the monster would heap ind nities o h m] 58

*Prose*—अहस्कर शुचौ समय स्थित अपि असमग्र तिमि कराग्रे मयात् स्पृशन् घर्मघनादकविन्दुमौक्तिकैः अस्य वधू अलञ्चकार। Or place मयात् before अहस्कर ॥ ८ ॥

*Eng* —The frightened day maker ( sun ) decorated his wives with pearls of drops of perspiration not caused by heat touching them with the tips of his beams which alighted but partially though he stood in the summer season 58

*Ben* —ঐষ্মকালেও সূর্য্য ভয়ে রাবণের মহিষীদিগকে অল্প কিরণ দ্বারা স্পর্শ করিয়েছ ও তাপ বারিত করে ঘর্মবিন্দু উৎপাদন করিয়া যেন মুক্তাহারই অলঙ্কৃত করিলেন ॥ ৫৮ ॥

*Expl* —Even in summer the Sun dreaded to let Ravanas wives feel the full intensity of his rays The slight heat he sent ou *studded their foreheads with drops of sweat no doubt*, but methinks these he meant to serve the purposes of decorative beads of pearls Also see *Prak*

*Malli* —स्पृशन्निति। अह करोतीति 'अहस्कर' सूर्य [ दिवाविभानिशा—" इत्यादिना ट प्रत्यय । कस्कादित्व त् सत्वम्"] 'शुचौ समये ग्रीष्मकाले अनुपहते भाव र स्थित अपि' [ "शुचि शुद्धेऽनुपहते शृङ्गाराषाढयोरपि। ग्रीष्मे हुतवहेऽपि स्यात्" इति विश्व । "समया शपथाचारकालसिद्धान्तसंविद " इत्यमर ] 'असमग्रतिमि' सङ्कुचितहतिमिरित्यथ 'कराग्राम्' अयम्, इस्तानाम 'अग्रे' [ "बलिहस्तांशव करा "

इत्यमरः ] सुमङ्गः स्पृशन्' अविश्वासभयादिति भावः अथवा अनुष्णा घर्मान्त बिन्दव' स नोदबिन्दवः [ "भयान्न—" इत्यादिना विकल्पात् उदकशब्दस्य उदादेशः भवः ] तेरव मालाकारे कस्य वधं मलचकार शोषं तद्यात् नासन्न तपति इत्यर्थः [ अत्र प्रस्तुतसूर्यविशेषणमात्रसाम्यात् अप्रस्तुतप्रसाधकप्रतीतेः समासोक्ति रलङ्कारः ] ॥ ५ ॥

## Notes on Malli

1 ञ is the affix by "द्विता—" (*Char*) The स is substituted becaus the word is of the कस्कादि clas 2 उदक does not become उद because this is optional by "मन्थ— (*Char*) 3 Here the अलङ्कार s समासोक्ति because the idea of a decorator which is foreign to the context is raised from sim lar ty in the qual fying epithets only of the sun which is the subject matter of the verse

*Sara*—दोष इति सदृशव करण स्पृशन् रवि रावणवध सुक्तानिति स न बिन्दि कलङ्कार ॥ ५८ ॥

## CHARCHA

1 *B*—The ep thets are chosen so as to apply to the sun and also to the decorator

1 स्पृशन्—स्पृश+शतृ touch n, (appl es equally to both)

2 सशङ्क—शङ्कया सह w th apprehension Qual चस्कर ।

3 समय—समय time (Sun *also* conduct (decorator) See al o Malli तस्मिन । चपि दर्शे ।

4 शुचा—शुचि summer, *also* blameless तस्मिन् । Qual समय ।

5 स्मित—स्म + क्त कर्तरि वसमान cont nuing शुचौ समय स्मित प्रसाधक =the decorator of unblameable conduct Even he was म त्रन् सशङ्क for who knows what report will reach Ravana (अविश्वासभयात् ) ।

6 करप —कर *rays* also *hand* कर tip. It is not easy to real se what is meant by the *tip* of a ray For the hand and the tip is the *fingers* करस्य अग्राणि कराग्राणि t ps of rays also *fingers*, (सत्— । ते । इत्य करणे ।

7 असमग्र &c —समग्रम् सर्वम् समग्रम् whole, प्रादितत्— । न समग्रम् नञ्तत्— असमग्र यथा तथा पतन्ति इति असमग्र+पत+णिनि कर्तरि साधु कर्तरि असमग्रपातानि lightly touching, स्पर्शतत्— । ते । Qual. करणे

8 अघर्म &c —घर्म hot sweat "घर्मः स्यादातपे ग्रीष्मेऽप्युष्णस्वेदाम्बुनोरपि" इति काव । मुक्ता pearl मुक्ता एव इति मुक्ता+ठक् स्वार्थे मौक्तिकानि —, is न घर्मा अघर्म not hot नञ्तत्— । उदकस्य बिन्दव उदकबिन्दव or उदबिन्दव drops of water षष्ठीतत्— । घर्मस्य उदकबिन्दव drops of water generated be sweat षष्ठीतत्— । अघर्मा घर्मोदकबिन्दव, कर्मधा— । तद्रूपाणि मौक्तिकानि, कर्मधा—like शाकपार्थिव । ते । इदा करण । Malli's rule is "मन्थौदनसक्तुबिन्दुवज्रभारहारवीवधगाहेषु च"—उदक becomes उद optionally if मन्थ ओदन &c follow in a compound The rule may be avoided thus —घर्मस्य उदकानि घर्मोदकानि, तथां बिन्दव &c

9 अलङ्कार—अलम् implies भूषण । अलम्+कृ+णिच् घञ् decorated Not a compound though अलम् is a गति । This is owing to the prohibition "उपपदमतिङ्" which excludes a तिङन्त उत्तरपद ।

10 अहस्कर —अहः करोति इति अहन्+कृ+ट कर्तरि the day maker i e the sun Here अहनकर=अहर्कर=अहः कर । The list from is changed into अहस्कर because the word is included in the कस्कादि list Malli's rule in full is "दिवा विभा निशा प्रभा भास कार अन्त अनन्त आदि बहु नान्दी किं लिपि लिबि बलि भक्ति कर्तृ चित्र क्षेत्र संख्या जङ्घा बाहु अहर्-यत् तत् धनुस् अरुष्षु" ।

11 Voice—अहस्करेण स्थितम् मयूखैः न्यस्तता मया अलङ्कृतम् ।

12 Remark—The service rendered by the Sun is described in a much more attractive style by Kalidasa thus — "पुरे तावन्तमेवास्य तनोति रविरातपम् । दीर्घिकाकमलोन्मेषो यावन्मात्रेण साध्यते ॥" Kumara

*59 Moon also flatters him*

कलाममग्रेण गृहानमुञ्चता
मनस्विनीरुत्कयितुं पटीयसा ।
विलासिनस्तस्य वितन्वता रतिं
न नर्मसाचिव्यमकारि नेन्दुना ॥ ५९ ॥

*N B*—Indelicate We comment briefly

*Prak*—इन्दुना तस्य नर्मसाचिव्यं न अकारि (इति)न । कस्य नर्मसाचिव्यम् ?—विलासिनस्तस्य । किम्भूतेन इन्दुना अकारि ?—रतिं वितन्वता । किमाचरतमनेन ?—मनस्विनीरुत्कयितुं पटीयसा इन्दुना । कथं पुनर्वितन्वत रतिं ?—कलासमग्रेण गृहान् अमुञ्चता इन्दुना ॥ ५९ ॥

*Prose*—कलासमग्रेण गृहान् अमुञ्चता मनस्विनीः उत्कयितुं पटीयसा रतिं वितन्वता इन्दुना विलासिनः तस्य नर्मसाचिव्यं न अकारि न ॥ ५९ ॥

*Malli*—कलासमग्रेणेति । 'कलाभिः षोडशांशैः शिल्पविद्याभिश्च 'समग्रेण' सम्पूर्णेन [ "कला शिल्पे विभागेऽपि चन्द्रांशे कलने कला" इति वैजयन्ती ] 'गृहान् अमुञ्चता' सदा तद्गृहेष्वेव वसता । दक्षिणनायकस्य सधर्मत्वादिति भावः । मनस्विनीः मानिनीः 'उत्कयितुम्' उत्सुकाः कर्तुम् 'उत्कयितुम्' [ "उत्क उन्मनाः" इति निपातनात् उत्कशब्दात् "तत्करोति—" इति ण्यन्तात् तुमुन् ] 'पटीयसा' समर्थेन चतुरतरेण इत्यर्थः । कुतः ?—'रतिं वितन्वता' चन्द्रिकाभिः चतुरोक्तिभिश्च रागं वर्धयता इन्दुना विलासिनः विलसनशीलस्य [ "वौ कषलस—" इत्यादिना घिनुण् प्रत्ययः ] 'तस्य रावणस्य 'नर्मसाचिव्यं' क्रीडासम्बन्धिसाचिव्यं सहायत्वम् [ "द्रवकेलिपरीहासाः क्रीडा लीला च नर्म च" इत्यमरः ] 'न अकारि' इति 'न' किन्तु अकारि एव इत्यर्थः । अर्थं निश्चयात् प्रकृतनर्मसाचिव्यनिश्चयनिवारणाय नञ्द्वयम् [ "सम्भाव्यनिषेधनिवर्तने द्वौ प्रतिषेधौ" इति वामनः । अत्र इन्दोः प्रकृतस्य अप्रकृतेन नर्मसचिवेन श्लेषः ] ॥ ५९ ॥

## CHARCHA

1 कला &c —कला the sixteenth part, *also* fine arts समग्र entire, full also *perfect* (sl 58) कलाभिः समग्रः । सुप्सुपा । तत् । Qual इन्दुना ।

2 उत्कयितुम्—उत्कां कर्तुम् इति उत्का + णिच् + तुमुन् भाव ।

3 पटीयसा—अतिशयेन पटुः इति पटु + ईयसुन् पटीयान् । तत् ।

4 विलासिन —वि + लस + घिनुण् कर्तरि विलासी । तस्य ।

5. वितन्वता—वि + तन + शतृ वितन्वत् । तेन ।

6 नर्म &c—सचिवस्य भाव साचिव्यम् । नर्मणि साचिव्यम् सुप्सुपा ।

7. अकारि—कृ + लुङ् म कर्मणि । Corj Spp

S I ( — मदद अमुदन पर्यन्त वितनन् द्रम्‌ धकार्वेत्।
*Remar* —Th s s a p or paraphrase of Kalidasa's "मवानि मन्ट सन्नग कमानिनिदवत। मादन केवला भ्रवो इरचूडामनि विन्ट म — *Ar ar*

( *Ganesa disfigured* 'y रावण।

विदग्धलीलोचितदन्तपत्रिकाविधित्सया नूनमनेन मानिना।
न जातु वैनायकमेकमुद्धृत विषाणमद्यापि पुन प्ररोहति ॥ ६० ॥

*Prak* —एक वैनायक विद वल भ्रद्यापि न पुन प्ररोहति [ *I* ven now one of th tusks f Ganesa does not grow again ] How d d he los t ?—नन मानिना भ्रनेन जातु उद्धृत विषाणम् [ I am sure Ravana arro in as he was some day had plucked it by force and s nce then it has not grown again ] Why d d he want to possess the tusk—विदग्धलीलोचितदन्तपत्रिकाविधित्सया उद्धृत विषाणम् [He wanted to make of it thin st ces of ivory for the sport of spr htly g rls ] 60

*Prose*—मानिना भ्रनेन विदग्धलीलोचितदन्तपत्रिकाविधित्सया नून जातु उद्धृतं वैनायकम् एक विषाणम् भ्रद्यापि न प्ररोहति ॥ ६० ॥

*Eng* —A tusk of Vinayaka, surely drawn out sometime by him, the haughty one, to make sheets of ivory suitable for the sport of spri htly girls even now does not grow again 60

*Beng*—विन गौत पर कर्णभूषण अङ्कुर करि ए बलिया मानी रावणइ केवल कि गणेशेर एक दाँत तुलिया लइया थाकिबे ये जन्य कभु पि क र उठिते छ ना। ६०।

*Expl* —See *Eng* and *Prak* above

*Malli* —विदग्धे ति। 'मानिना' भ्रहङ्कारिणा 'भ्रनेन' रावणेन 'विदग्धलीला' चतुरविलासिन्य इत्यर्थ तासाम 'उचिता' य ता 'दन्तपत्रिका' च कर्णभूषणानि। 'विलासिनीविभ्रमदन्तपत्रिका' इति माघीयेन पाठ [ भ्रन्यथा विषक्लिष्टप्रतीतिकत्वेन कष्टाख्यार्थतेवापत्ते। "कष्ट स्यादगमना दूरायस भवन्—" इति लक्षणात् ]। 'विलासिनीना' या 'विभ्रमदन्तपत्रिका विभ्रमार्थानि यानि दन्तमयपत्राणि [ विभ्रम दन्तशब्दयो (?) षष्ठीसमासमध्यमसमानात् सादृश्य लाभ ? ] तासां 'विधित्सया'

विधातुमिच्छया [ विपूर्वात् दधातेः "सनि मीमा—" इत्यादिना अच इस्। "स सि"—इति तकारः। "अत लोपोऽभ्यासस्य" इत्यभ्यासलोपः। ततः "स्त्रियाम्" इत्यनुवृत्तौ "अ प्रत्ययात्" इत्यकारप्रत्यये टाप्[2] ] 'नूनं' निश्चितं 'जातु कदाचिदपि ["कदाचिज्जातु" इत्यमरः ] 'उद्धृतम् उत्पाटितं विनायकस्य गणेशस्य इदं 'वैनायकम् एकं विषाणं दन्तः ["विषाणं पशुशृङ्गे स्यात् क्रीडाद्विरददन्तयोः" इति विश्वः ] 'कदापि पुनः न प्ररोहति' न प्रादुर्भवति [ प्रपूर्वात् रुह प्रादुर्भावे इत्यस्मात् लट् ]। किमन्यत् कारणम् अस्य इति भावः। एतदन्यथा (१) कथं गजाननस्य एकदन्तत्वम्। इत् उत्प्रेक्षितम् मन्ये इति ॥ ६० ॥

## Notes on Malli

1 Otherwise the defect of thought called कष्ट comes in because the perception of meaning is far away The definition is—' It is named कष्ट if the realisation of the sense is far away 2 It ends in a षष्ठी समास between विषाण and दन्त (१) hence we get तादृशी। 3 The vowel of धा preceded by वि becomes इस् (इ) by "सनि—" (*Char*), त is substituted by "स सि" (*Char*), the अभ्यास disappears by "अत—" (*Char*) Next अ being the affix by "अप्रत्ययात्" read with "स्त्रियाम्" we get टाप्। 4 By नूनम् he introduces the surmise Otherwise how could Gajanana have a single tusk only ?

*Sara*—जानासि भोः कथमेकदन्तो गणेशः? अपरस्य दन्तः रावणेन उत्पाट्य गृहीतः पश्चात् दन्तपत्रं करिष्यतीति ॥ ६० ॥

## CHARCHA

1. विदग्ध &c —विदग्ध clever चतुर। लीला graceful movement विलास। उचित suited दन्तपत्र ear-drop, दन्तपत्र+कन्+स्त्रार्थे स्त्रियाम् दन्तपत्रिका। विधातुम् इच्छा इति वि+धा+सन्+अ भावे स्त्रियां विधित्सा desire to make Malli has विदग्धलीलाः sprightly girls चतुर विलासिन्यः। We proceed thus to get this meaning—लीला अस्ति आसाम् इति लीला+अच् मत्वर्थे लीलाः graceful girls विलासिन्यः। विदग्धाः लीलाः, कर्मधा—। Or—विदग्धानां लीला विदग्धलीला the grace of

sprightly girls ब्रतन— । मा अस्ति चासाम् इति विद्ग्धा +स्त्रा +अप् मत्वर्थे विदग्धस्य न तस्य मस्त चित्त विदग्धमौन विला, तत्—। ताद्दृश्य दलपत्रिका, कस्या—। विदग्धमौनाविलासपत्रिकाणां विधित्सा, ब्रतन्—। सया । षष्ठी स॰ Malli deems it very round about to have विदग्धलोला in the sense चतुरवितिमिनी because विदग्ध is restricted to males and females only लीला cannot be विदग्ध he therefore proposes to read विलसिनीविभ्रमदलपत्रिका—a line taken from Kalidasa This is thus dissolved विभ्रम grace म अस्ति चासाम् इति विलास+इनि मत्वर्थ विलासिनी a graceful girl विभ्रम grace विलासिनीनां विभ्रम ब्रतन— । तस्य दलपत्रिका तादर्थ्ये षष्ठीसमास like यज्ञशाला ( see note 2 on Ma 1) The rules for विधित्सा are—(1) "सनि मीमाघुरभलभशकपतपदाम् अच इस्"—When सन् is attached the vowel of मी, मा &c become इस। Thus वि+धा सन्=वि+धा+धा+सन=वि+धा विस्+सन्। Now comes the next rule (11) "स सि"—आर्धधातुके" स becomes त if स follows in an आर्धधातुक । Thus वि+धा धित्+सन्। Lastly by "अत—"—the अभ्यास disappears in this connection Thus वि+धित्+सन्=विधित्सा—स्त्रन धातु।

2 मानिना—मननम् इति मन+घञ भावे मान pride स अस्ति अस्य इति मान+इनि मत्वर्थ मानी proud, haughty तेन। Through *pride* ( मान ) he would not think of the tusk of any ordinary elephant *for his purpose, but would have the foremost tusk under* creation *viz* the tusk of Ganesa himself

3 वैनायकम्—विनयति अपाकरोति विघ्नान् इति वि+नी+ण्वुल् कर्मणि विनायक a name of Ganesa "विनायको विघ्नराज" इत्यमर । तस्य इदम् इति विनायक+अण् वैनायकम्। Qual विषाणम्।

4 उद्धृतम्—उद्+हृ or धृ+क्त कर्मणि up rooted

5 प्ररोहति—प्र+रुह+लट् तिप् sprouts Conj App

6 *Voice*— उद्धृतं वैनायकम् एकम् विषाणम् प्ररुहति।

*61 Wind god seeks his favour for saving gods*

निशान्तनारीपरिधानधूननस्फुटागसाप्यूरुषु लोलचक्षुषः ।
प्रियेण तस्यानपराधबाधिताः प्रकम्पनेनानुचकम्पिरे सुराः ॥६१॥

*N B*—Indelicate *Malli* alone follows

*Prose*—निशान्तनारीपरिधानधूननस्फुटागसा अपि तदगृह लोलचक्षुष तस्य प्रियत्व प्रकम्पयेन अनपराधबाधिता सुरा अनुचकम्पिरे ॥ ६१ ॥

*Malli*—निशान्तेति । निशान्त' गृहम् [ "निशान्तं गृहशान्तयो " इति विश्व ] तत्र या 'नार्य ' गृहान्तस्त्रिय इत्यर्थ तासां 'परिधानानि' अन्तरीयाणि [ "अन्तरीयोपसव्यानपरिधानान्यधो'शुके" इत्यमर ] तेषां धूननम् चालनम् [ धूञो ग्नन्तात् लुट् । "धूञ्प्रीणोर्नु क् वक्तव्य " इति नुक् ] तेन 'स्फुटागसा' व्यक्तापराधेन 'अपि अत्र पुरद्रोहस्य महापराधत्वादिति भाव । तद्गृह तस्य सर्कदिब 'लोल चक्षुष' सतृष्णदृष्टे [ "सर्कांप लीव पुनानक" इति "लोल्स्लसतृष्णयो " इति चामर ] अतएव तस्य रावणस्य 'प्रियत्व प्रसोदास्पदत्वेन। अद्रोहता स्वनि-दोषाय इति न्यायेन इति भाव । 'प्रकम्पनेन' वायुना अनपराध अपराधाभावेऽपि 'बाधिता राजपुरुषैरिति शेष 'सुरा अनुचकम्पिरे । स्वयम् उपाग्नेन अत्र प्रविश्य अनपराधबाधानिस्पन्देन मोचयता वायुना अनुकम्पित इत्यर्थ । एकत्र वैदग्ध्यात् सहसा जीवन्ति इति भाव ॥ ६१ ॥

62 *Fire god encountered by* रावण ।

## तिरस्कृतस्तस्य जनाभिभाविना मुहुर्महिम्ना महसा महीयसाम् । बभार बाष्पैर्द्विगुणीकृतं तनुस्तनूनपाडूमवितानमाधिजै ॥६२॥

*Prak*—तनूनपात् धूमवितान बभार [ Fire in his hou e always ex hibited a c nopy of smoke ] so it does everywhere before it is properly lighted—आधिजै बाष्पै द्विगुणीकृत धूमवितान बभार [ But in the house of Ravana Fire shed tears of grief which added to the volume of smoke ] Whence is the gr ef ?—जनाभिभाविना महिम्ना तिरस्कृत ( अतएव ) तनु तनूनपात् [ There Fire was dim be cause overpowered by the majesty that put every one to shade Hence the grief ] Majesty of what ?—तस्य महीयसा महस महिम्ना मुहु तिरस्कृत [ It was the majesty of Ravana s mighty lustre that overpowered Fire who took it greatly to heart and shed tears ] 62

*Prose*—तस्य जनाभिभाविना महीयसा महसा महिम्ना मुहु तिरस्कृत (अतएव) तनु तनूनपात् आधिजै बाष्पै द्विगुणीकृत धूमवितान बभार ॥ ६२ ॥

*Eng*—I re greatly overpowered and therefore dimmed by th jesty f his mighty lustre that put all others to shad a canopy of smoke doubled by tears born of g f

— [illegible] অভিভূত করিল। অগ্নি অভিভূত হইয়া [illegible] ॥ ৬২ ॥

*F p* —See *Eng* and *Prat*

*Malli*—तिरस्कृत इति किञ्च तस्य रावणस्य 'जनाभिभाविना' लोकतिर स्कारिणा महीयसाम् अतिमहतां महसा तेजसां महिम्ना महत्त्वेन [ "पृथ्वादिभ्य इमनिज् वा" इति इमनिच् ] तु तिरस्कृत' अतएव 'सन्' क्रश सन् न पालयति शारकद्दम शरीरं धारयति इति तनुनपात् अग्नि इति स्वामी [ "नभ्राट्—" इत्यादिना नञ् निपातनात् नञो नलोपाभाव [1]] 'अधिके' अतिरेके 'बाष्पे' निःश्वासे अपि [ "बाष्पा नेत्रजलोष्मणा" पुंस्याधिमानसी व्यथा" इति विश्वामरी ] बाष्पस्य गुणो आवृत्ति यस्य स द्विगुण तत चि । द्विगुणीकृत द्विरावृत्तम् [ "गुणस्त्वावृत्तिशब्दा दिज्येन्द्रिय मुख्यतन्तुषु" इति वैजयन्ती ] 'धूमवितान' धूमसमूहम् 'अभार । अग्निरपि तनमन्निधौ निस्तेजस्को धूमायमान अ स इत्यर्थ [ धूमद्वैगुण्यासम्बन्धे सम्बन्धाभिधानात् अतिशयोक्ति [2] ] ॥ ६२ ॥

## Notes on Malli

1 नञ does not el de न o ving to निपातन in the rule "नभ्राण्नपान् —" ( *Char* ) 2 We have अतिशयोक्ति because doubling of smoke is st ted even though it is absent

*Sara*—See Malli "अग्निरपि आलि"।

## CHARCHA

1 तिरस्कृत —तिरस्+कृ+क्त कर्मणि overpowered गतितत्—(See under तिरस्क्रिया Sl 34 Qual तनूनपात्।

2 जन &c —अभिभूतवान् इति अभि+भू+णिनि कर्तरि ताच्छील्ये भूत अभिभावी tha which overpowered जनानाम् अभिभावी ष्तत्—। Or जनान् अभिभूतवान् जन भिभावी उपपदतत्— । Malli s equivalent लोक तिरस्कारिणा should be taken in a *past* sense It must not be

supposed that णिनि is used in the *present* tense only Compare गिरिराजकुहरानिर्हारि used in a *past* sense with respect to the waters of the Ganges Vamana however restricts अभिमनी to the past only "अभिभावी भूत"—*Kasika*.

3 महिम्ना—महतो भाव इति महत्+इमनिच् महिमा majesty तेन अनुक्त कर्तरि तृया।

4. महीयमान—अतिशयेन महत इति महत्+इयसुन महीयः or supreme majesty तस्य। Neuter because it qualifies महस in the neuter The comparison is with other महस्।

5 बभार—भृ+णिच् घञ showed carried बिभर्ति बिभृत बभार बिभराञ्चकार &c भरिष्यति न अभार्षीत् अभृत।

6 बाष्प —बाष्प exhalation vapour न (उ) धन् Mal। But तद्वत् seems to suit better

7 द्विगुणी &c—द्वौ गुणौ यस्य द्विगुणम् doubled बहु—। अद्विगुण द्विगुण सम्पद्यमान कृतम् इति द्विगुण+च्वि+कृ+क्त+कर्मणि रचित—। तत्। Qual धूमवितानम्।

8 तनूनपात्—न पातयति इति नञ्+पत+णिच+क्विप् कर्तरि नपात् that which does not cause to perish नञ्तत्— तनू नपात् that which preserves the body तत्— । तनू न पाति as given by स्वामी is only explanatory A तत्पुरुष cannot usually be had of three words Nor can we have द्वन्द्व because this also is restricted to two words only In नपात् the नञ् remains unchanged (See "नर्मद—" under ग्रहविग्रह Sl 45 Note the distinction of sense in तनु and तनू। तनु meaning अल्प small is कृशतनु। "तनु गात्र कृशाल्पे च"। तनू meaning काय body may have optionally a short or a long vowel "स्त्रिय मूर्तिस्तनुस्तनू"। Bhattoji derives it as पाति इति पा+णिच् पात् preserver न पात् &c We do not get पात owing to निपातन। The Vritti however attaches णिच and adds नञ् by निपातन "न पाति न पातयति वा नपात् त्रिलिङ्ग—*Kasika* Haradatta condemns the reading "नपात् त्रिलिङ्ग" as an अपपाठ। "अपपाठोऽयं पाणिनि त्रिलिङ्ग इति पाठ "—*Padamanjari* Decline तनू नपात् नपातौ नपात &c like भूभृत्। If तनु, then तनूनपात् (not तनुनपात् because नपात् occurs in the rule as a निपातन and तत्पुरुष।

a a able l r ) तस्यपालो सत्त्वपाल \c It may however be s y ar t that निपातन is merely a sanction for an irregular f i l ul in lc construed as a bar to the regular f n I l st c e sy तननयन पन् पानी पाल &c

धम \c—वितान a mass समूह ( Malli ) or a canopy समस्त वितानम इतत। तत।

10 आधिभि —आध्य यत इति आ+धा+कि कर्मणि कि sorrow आ। आला इति च वि+अन+ड कर्तरि भूत आधिजा arising from grief, उपपन्नतत—। Qual वाच ।

11 Force— तिरस्कृतम तनुना तनन्पाता बमे।

62 Snakes give up their characteristics through his fear

परस्य मर्माविधमुज्झता निजं द्विजिह्मतादोषमजिह्मगामिभिः ।
तमिद्धमाराधयितुं सकर्णकैः कुलैर्न भेजे फणिनां भुजङ्गता ॥६३॥

*Prak*—फणिनां कुलैः भुजङ्गता न भेजे [The whole host of snakes renounced the characteristics of their race] What do you mean ?—अजिह्मगामिभिः सकर्णकैः कुलैः न भेजे [They walked upright and did no longer move obliquely besides they put forth ears like ordinary human beings] What was all that for?—इद्धं तम् आराधयितुम् [They hastened to serve and win over the mighty Ravana the blaze of whose majesty overawed them Deafness and oblique motion are disqualifications in a servant, hence the change] What of their split tongue ?—परस्य मर्माविधं निजं द्विजिह्मतादोषम् उज्झता फणिनां कुलैः [This defect was the first to be rectified because it struck into the vitals of others] 63

*Prose*—इद्धं तम् आराधयितुं परस्य मर्माविधं निजं द्विजिह्मतादोषम् उज्झता फणिनाम् अजिह्मगामिभिः सकर्णकैः कुलैः भुजङ्गता न भेजे ॥ ६३ ॥

*Eng*—Of snakes, that began renouncing their natural defect of having two tongues that rend the vitals of others the entire host moving obliquely no longer and becoming endowed with ears to serve his blazing self did not resume the *characteristics of snakes* 63

*Beng*—তেজ প্রবীণ রাবণের ভয় সম্পূর্ণ পাতালের নাগেরাও বিজিহ্বতা ত্যাগ করিল, নর্মসহচর হইয়া পড়িল স্বকীয় পরিহার করিল। এক কথায় তাহারা ভুজঙ্গত্ববর্জিত হইয়া গেল।

*Expl*—The tyranny of his rule was felt in the nether worlds also The snakes who are the residents there had to renounce their character and serve him in human form Also see *Prak* and *Trans* 63

*Malli*—दरदेति। किञ्च इड दीप्तम उदर्कित्वद [ इन्धी दीप्तौ कर्तरि क्त¹ ] ¹न रावणम 'आराधयितुं समित्' 'परस्य स्वतरस्य 'नमाए हृदयादिनीय स्थानानि कलाचारत्रतानि च विभ्रति भिनत्ति इति ममाविन् [ विध्वत क्विप्। "दहि ज्या—" इति सम्प्रसारणम। "नहिवृति—" इत्यादिना पूर्वस्य दीर्घ² ] त 'नमविध निज द्विजिह्वताया सपत्न या 'दोष हृदिविषच तम। अन्य द्विजिह्वता दिगुणता [ "द्विजिह्वौ सर्पसूचकौ" इत्यमर ] सा एव 'दोष तम 'उत्कृष्टं त्यक्त्वा फणिनां सम्बन्धिभिः पञ्चिद्मासिभि करचरणादिकद्विपदभावि तान् चतुर्णतिभि भक्षपञ्चारिभिश्च तदा कथाभ्यां सह वर्तन्त इति सकर्णका तै सम ग्रहस्य विहाय भाविल्लतकर्णै इत्यद [ "तन सहेति तुल्ययोगे" बहुव्रीहि। "शेषाद्विभाषा" इति कप्³ ]। अन्यत कर्णादिन सव घ्नोति इति कर्णको निन्दा [ कर्णयनत्र्ल् ] तत पूर्ववत्समास 'सकर्णकै मनुष्याकार इत्यद 'कुले वर्णै 'भुजङ्गा सर्वता विन्तव [ "भुजङ्गौ विषमर्पयो " इति इन्दुध ] 'न भजे त्यक्ता। भुजेगच्छन्ति इति भजङ्गा [ "—गम सुपि—"। "खच् चडिदा वा—"⁴ ] सर्वेन्द्रियतानि स्वने स्वत्वमपि सर्वं सर्पत्वमपि विहाय बभार्वैरुपभि कर्मत स्थितम् इत्य' [ अत्र प्रस्तुतसर्पविशेषणसाम्यान अप्रस्तुतमनुष्यवृत्तान्तेन समासोक्ति⁵ ] ॥ ६३ ॥

## Notes on Malli

1. The root इन्ध् means 'to blaze' The क्त is in the कर्तृवाच्य। 2 क्विप् is attached to व्यध। There is सम्प्रसारण by "दहि ज्या—" (*Char*) and the vowel final in the पूर्वपद is lengthed by "नहि—" (*Char*). 3 The बहुव्रीहि is by "तन सह—" (*Char*) and कप by

स्थान— (*Char*) 4 See (*Char* 5 The अलङ्कार is समासोक्ति because the characteristics of the wicked (who are foreign to the n te 1 1 hand ) are suggested by the resemblance with the ttr ut tes of snakes which form the subject matter of the ere

*Sira*—See *Malli* "नक्रियिनरि द्विरम" ।

## CHARCHA

N *B* —Several of the ep thets apply to both *snake* and *infor ner*

1 परस्—पर is स्व तर other than self तस्य।

मर्माविधम्—मर्मन् vitals मर्माणि विध्यति इति मर्मन्+व्यध+क्विप् कर्तरि = मम + विध् = मर्मा + विध् = मर्माविध् that which rends the vitals, उपपदतत्— । तम । Qual दाक्षम् । The ru'es are (i) "ग्रहि ज्या-वयि व्यधि वष्टि विचति वृश्चति पृच्छति भृज्जतीनां ङिति च"—ग्रह &c take सम्प्रसारण (see under उवाह, sl 57) if a कित् or ङित् affix follows व्यध is t us changed into विध् । (ii) "नहि वृति वृषि व्यधि रुचि सहि तनिषु क्वौ — If नह &c with क्विप् follow, the vowel final in a पूर्वपद is lengthened

3 ऽजृम्भताम—उज्जृम्भ to forsake + शतृ उज्जृम्भत् forsaking तेषाम् । Qual फणिन म ।

4 द्विजिह्वता &c —द्वे जिह्वे यस्य द्विजिह्व double—tongued, i e, a *snake* also *informer* (खल) , बव— । तयो भाव द्विजिह्वता । द्विजिह्वताया दाष , सुप्सुपा । तम् । Or द्विजिह्वताख्य दोष कर्मधा—l he प्राकृतपर्यय । तम् ।

5 अजिह्म &c —जिह्म crooked न जिह्मम अजिह्मम् not crooked नञतत्— । तत् यथा तथा गच्छन्ति इति अजिह्म + गम + णिनि कर्तरि ताच्छील्ये अजिह्मगामिन no longer with a crooked motion (snakes) *also* no longer working deceitfully (informer , उपपदतत्— । ते । Qual कुर्ब । The snakes assumed human shape and no longer progressed with a crooked motion • This was with a view to *render better service*

6 इद्धम्—इन्ध + क्त कर्तरि वर्तमान इद्ध blazing तम् ।

7 आराधयितुम्—आ + राध + णिच् + तुमुन् भावे to serve

8 सकर्णकै —कर्णाभ्यां सह सकर्ण + कप् समासान्त सकर्णका provided with ears बह— । है । Snakes have no ears and are supposed to hear with their eyes But this interferes with the proper d s charge of their duties as servants to Ravana Hence they provided themselves with ears They were fully transformed and were no longer any way their former selves In the case of *inform rs* कर्णेन कर्णाति प्रणोति इति कर्ण + णिच + ण्वुल् = कर्णि ( र म घात )+ ण्वुल् = कर्णक one who hears all and therefore does not depend upon informers नन सह सकर्णका , बह — । त । The कर्णक was of course Ravana himself The informers found in Ravana one who was always watchful and ever correctly in formed of everything in all the departments of his kingdom The informer s occupation was gone and he too like the snakes was no longer his o'd self The rule "नन सह—" means that a बह—is allowed with a वाक्य like नन सह provided there is equal participation in some act "इव विभाषा" means that कप is optional after शेषाधिकार बह—If no other समास न is enunciated

9 भजि- भन + णिच् ण कर्मणि taken up Conj App

10 फणिनाम—फण फणि एषाम इति फण + इनि मत्वर्थे फणिन the hooded नाम ।

11 भुजङ्गता—भुज is कुटिलगति । भुजेन गच्छन्ति इति भुज + गम + खच् कर्मणि भुजङ्गमा or भुजगा *snakes* also *informers* उपपदतत— तयो भाव । Mallis Vartikas are (i) "खच्प्रकरणे गम सुपि उपसंख्यानम्" —गम् takes खच् with any सुबन्त word as उपपद । Next (ii) "डच्च विहायसो" means that खच optionally elides मम of गम । So without elision भुजङ्गम with elision भुजग ।

12 कर्णैः सैव फणिनो भुजङ्गता—Snakes were no longer snakes nor informers were informers any more (see note 8)

13 *Voice*— कर्णैरपि सकर्णकानि कुवन्ति भुजङ्गनो न भेजिर (orभाव)

14 *Remark*—The corresponding verse in Kumara is— "अपमन्यैरिवायन्दिन वासुकिप्रमुखा निशि । स्थिरप्रदीपतामत्य भुजङ्गा पर्युपासते ॥"

Sisu I—14

64. *The dinnagas were true to their names*

तदीयमातङ्गघटाविघट्टितैः कटस्थलप्रोषितदानवारिभिः ।
गृहीतदिक्कैरपुनर्निवर्त्तिभिश्चिराय याथार्थ्यमलम्भि दिग्गजैः ॥६४॥

*Ira* —दिग्गजैः चिराय याथार्थ्यम् अलम्भि [ After a long time did the elephants of the quarters prove true to their name ] How —तदीयमातङ्गघटाविघट्टितैः ( अतएव ) गृहीतदिक्कैः दिग्गजैः [ They were so pounded by the tuskers of Ravana that they fled to the end of the quarters and truly became elephants of the quarters ] You do not mean to say that they stuck there for good—कटस्थलप्रोषितदानवारिभिः ( अतएव ) अपुनर्निवर्त्तिभिः दिग्गजैः [ They received such a thrashing that all spirit left them, there was consequently no show of the temporal ichor, and they did not therefore return to the fight but preferred to stay where they were ] 64

*Prose*—तदीयमातङ्गघटाविघट्टितैः ( अतएव ) कटस्थलप्रोषितदानवारिभिः गृहीतदिक्कैः अपुनर्निवर्त्तिभिः दिग्गजैः चिराय याथार्थ्यम् अलम्भि ॥ ६४ ॥

*Eng* —Consistency with the significance of their name was after long time, established by the elephants of the quarters who pounded by his troops of elephahts, had, with the ichoral fluid absent on their wide temples, clung to the ends of the quarters without coming back 64.

*Beng* —রাবণের হস্তী দ্বারা প্রহৃত দিগ্‌গজেরা দিকেই পলাইয়া গেল। তার তাহাদের গণ্ড আর মদধারা রহিল না আর তাহারা ফিরিয়া আসিল না —বহুকালের পর ( বা—বহুকাল পরে ) তাহাদের দিগ্‌গজ নাম সার্থক হইল। ৬৪।

*Expl* —See *Prak* and *Eng* above.

*Malli* —तदीयेति । 'तदीयमातङ्गानां घटाभिः' व्यूहैः 'विघट्टितैः' अभिहतैः [ "गजानां घटना घटा" इत्यमरः ] अतएव 'कटस्थलेषु प्रोषितानि अपगतानि 'दानवारीणि यषां तैः 'गृहीता' पलाय्य भजिता 'दिशः' यैः 'गृहीतदिक्कैः' [ "शेषाद्विभाषा" इति कप्] 'अपुनर्निवर्त्तिभिः' भयात् तत्रैव स्थितैः 'दिग्गजैः चिराय याथार्थ्य'

दिग्धु स्थिता गजा दिग्गजा इत्यनुरताः स्तासकत्वम् 'अनभि' लक्ष्म [ लभन्त व्याप्त कर्म्मणि लुङ् । "विभाषा चिण्णमुलोः" इति विकल्पात् नुमागमः ] ॥ ६४ ॥

## Notes on Malli

1 घटा is an array of elephants 2. We have लुङ् in the कर्मवाच्य after लभ with चिण् । नुम comes in optionally by "विभाष —' ( *Char* ).

*Sara*—रावणस्य गर्जैस्ताडिता दिग्गजा दिक्षु एव चिरं स्थिता ॥ ६४ ॥

## CHARCHA

1 मातङ्ग &c—तस्य इम इति तद्+क तदीयः belonging to him मतङ्ग elephant ( supposed to have been introduced to domestic use by the sage मतङ्ग ) घट+अङ् अधिकरणे भावे वा घटा array of elephants, *or* any array वि+घट्+णिच्+क्त कर्मणि विघटित pounded. तदीया मातङ्गा, कर्मधा— । तेषां घटा, इतत— । तया विघटिता, इत्य— । तै । Qual दिग्गजै । Here the Amara quoted by Malli is read "करिणां घटना घटा" in the printed editions of Amara Now घटा itself meaning 'an array of elephants', मातङ्ग becomes superfluous Poets, however, sometimes disregard such superfluities Kalidasa writes "तत स विरहगुविंतमङ्ग" where विरह is superfluous because वृहित is करिगर्जित—"वृहित करिगर्जितम्" इत्यमर । If we take घटा as *any* array ( समूह ) then there is no superfluity. "घटा घटनगोष्ठीभघटनासु च दाविति" इति मदिनी ।

2 कटस्थल &c —कट elephant's temple गण्डस्थल । प्र+वस+क्त कर्तरि प्रोषित absent दान elephant's ichor मदजल कट कटस्थलम् broad temples, विपद्धकर्मधा— । दानानां वारीणि दानवारीणि ichoral waters इत्त्— । कटस्थलात् प्रोषितानि कटस्थलप्रोषितानि, सुप्सुपा । कटस्थलप्रोषितदानवारीणि एषाम कटस्थलप्रोषितदानवारय, बहु— । ते । Qual दिग्गजै. । This is the result of fright. The ichoral juice appears when the elephant is in a fighting mood Its absence shows quietude through fright &c कटस्थल is a विपद्धकर्मधा—because स्थल is प्रमाणवाचक only when it is an उत्तरपद । So स्थल in a वाक्य will not imply प्रमाण, consequently no समासविग्रह can be given to

करन्त्र I c मसम s by "प्रसमासवचनैः" by which the प्रसमासवचन is placed last in the compound cp—"सर्वाक्षिसोऽसिश्रा नु" प्रक° म्लानिमय इसय ममगा पादपालोसवचिकादय ॥

गृहीत ✓ —गृहीता दिश येन इति गृहीतदिश्+कप्=गृहीतदिक्क, बह— स । Qual दिगाजे । दिश् becomes दिक् when कप् follows सालम्पक— स्वानिना दिश "क्विन्प्रत्ययस्य कु" इति कुत्वम्।

1 पुन: ५८ पुन निवर्त्य इति पुनर्+नि+वृत+णिनि कर्तरि ...पुनर्निवर्तिन returning उपपदसत्—। न पुनर्निवर्तिन, नञ् तत्—। त Qual दिग्गजे।

5 विराय—An अव्यय। It may be taken as तृतीयान्त or चतुर्थ्यन्त according to the sense Thus चिराय अलब्धि was attained after a long time चिरवर्ग तृतीय। But चिराय अलब्धि was attained (and retained for) a long time तादर्थ्ये चतुर्थी।

6 यथार्थम—अर्थस्य अनतिक्रम यथार्थम् agreement with sense, अव्ययी— यथार्थम् अस्ति एषाम् इति यथार्थ+अच्, मत्वर्थे यथार्था true to the sense तस्य भाव यथार्थ+ष्यञ् याथार्थ्यम् agreement with sense. उक्त कम or अलब्धि।

7 अलब्धि—लभ+लुङ् त कर्मणि was attained अलभत, लभ अलाभ, अलम्भ Malli wants णिच् here why it is not clear There is no occasion for it Besides if णिच is attached the root will be लम्भि with नुम् by the rule "लभेश्च"। It then becomes very misleading, to say the least of it, to cite "विभाषा चिण्—" for a fresh नुम। This rule means that लभ preceded by an उपसर्ग takes नुम् optionally when चिण् or णमुल is attached Thus अलाभि is another form But not that if णिच् is attached the only form is अलम्भि।

8 दिग्गजै—दिश गजा दिग्गजा, सुप्सुपा। Or दिशोग गजा, शकपार्थिवादि। तै। These are eight in number corresponding to the eight points of the compass Beginning with the east and passing through south they are in order "ऐरावत पुण्डरीको वामन कुमुदोऽञ्जन। पुष्पदन्त सार्वभौम सुप्रतीकश्च दिग्गजा॥" इत्यमर।

9 Voice— विघटिता बारय दिक्का निवर्तिन दिग्गजा .. अलम्भत।

ic *Remark*—Corresponding to this we have in Kumara "तदीयानोयदम्य पुष्करावर्त्तकादिषु । चमत्खस्मि तर घात निर्जितं रावता गजा ॥" Kalidasa speaks of Airavata only while Magha includes all the eight The idea is the same Airavata being the leading tusker his defeat implies that of the rest also

65 *Hot breaths of G ds wives pleased* रावण।

अभीक्ष्णमुष्णैरपि तस्य सोष्मणः सुरेन्द्रबन्दीश्वसितानिलैर्यथा।
सचन्दनाम्भःकणकोमलैस्तथा वपुर्जलार्द्रापवनैर्न निर्ववौ ॥ ६५ ॥

*Prak*—सष्मोष तस्य वपु जलार्द्रापवनै न निर्ववौ [ Burning as he was with passion the breeze of fans offered him no comfort ] Perhaps the breeze was not cool enough—सचन्दन घाःकणकोमलै जलार्द्रापवनै [The breeze was highly agreeable because it scattered sprays of water scented with sandal paste ] Why then was it disagreeable to him ?—वपु न तथा निर्ववौ यथा सुरेन्द्रवन्दिश्वसिता निलै [ I do not say disagreeable but it was not as agreeable as the breeze proceeding from the sighs of the captive damsels from Indra's mansion who were then working the fans ] Was the breath of the captives so sweet and cool ?—अभीक्ष्णम् उष्णैरपि सुरेन्द्रवन्दिश्वसितानिलै [ Not at all on the contrary their breath was hot from the grief that was corroding their vitals but that very fact was a source of pleasure to the demon who chuckled at their torment ] 65

*Prose*—सोष्मण तस्य वपु अभीक्ष्णम् उष्णैरपि सुरेन्द्रवन्दिश्वसितानिलै यथा निर्ववौ तथा सचन्दनाम्भःकणकोमलैः जलार्द्रापवनै न ॥ ६५ ॥

*Eng*—The body of him the impassioned cooled down, not so much with the breeze of wet fans agreeable by sprays of water mixed with sandal, as with the wind of the breath of the captive wives of the lord of the gods though very hot 65

*Ben*—[illegible]

*T p* —The damsels abducted from Indra's house were employed by Ravana to work on him fans wet with scented water. The breeze from these did not soothe him so much as the hot sighs of the girls themselves. Also See *Prak* 65

*M* —चमोल्लमिति। छत्रता करजरस्य सहित 'माघा' सन्द 'मोचन' नम्य वचनात् सपु चमोल्लमतम 'उच्चे च प' आकारात् इति भाव 'सुरन्द्रस्य वन्द्य' बन्द्रन ब्लिय तामा 'ऋमितानिल' नि श्वासमारुते 'तदा निर्वतो' निर्वृतम् | निवाण निवृ 'ी मोच" इति वैजयन्ती | 'तथा सचन्द्रनाम्बुकणा' चन्दर्नादकबिन्दु कलित न च न कामया मरुत्याय तै 'क्लादाया उत्पादितत्वाङ्गमासो 'पवने' न निवृतो | "धुविय तालवृन्तं व्यजनमुपयत्नमय तत्। मलवाद्र जन द्रा स्यात्" इति वैजयन्ती । यत्र सन्तप्तस्य उष्णापचारादिर्वृतिर् इति कारणविरुद्धकार्योत्पतिर्वर्णनी विषमालङ्कार ]॥ ६५॥

## Notes on Malli

Here we have विषमालङ्कार characterised by the show of effect not in keeping with the cause because a heated person is described as soothed by the application of heat

*S ra*—व्यजनवालने नियुक्ता सुरस्त्र्या: ह खनि श्वास विशद । तत् तस्य भुलरा प्रीतिमकरात् ॥ ६५ ॥

## CHARCHA

1 चमोल्लम—Greatly Qual. —चमो । See चमोल्लमतनमया &c , sl 32

2 सुरन्द्र &c —वन्दन इति वन्द्+इन् ( औणादिक ) कर्मणि वन्दि one who is forced to sing in praise, *i e* a captive स्त्रियां वन्दि+ ङीष्=वन्दी a female captive "वन्दिन स्तुतिपाठका" is स्त्रम and quite different श्वस+क्त भावे श्वसित breath सुराणाम् इन्द्र or सुराणाम इन्द्र नलवाया राजा सुरेन्द्र कर्मधा—or ६तत्— । सुरेन्द्रस्य वन्द्य captive females who belonged to the lord of the gods ६तत्— । तासां श्वसितानि the breath &c. ६तत् । तेषाम् अनिला the breeze &c, ६तत्— । तै । इया करण ।

3 सचन्दन &c —कोमल gentle agreeable चन्दनमिश्रम् अम्बु चन्दनाम्बु water mixed with sandal कणधा like शाकपार्थिव तस्य कणाः इतत्— । चन्दनाम्बु कणैः सह carrying sprays of water mixed with sandal बह— । तेन न कामलाय gentle and carrying &c कर्मधा— । तं । Qual जलादाद्रवने The compound may be otherwise dissolved thus—चन्दनेन सह सचन्दनम् mixed with sandal बहु— । तादृशम् अम्बु water mixed with sandal कमधा— । तस्य कणाः sprays of water &c इतत्— । तैः कोमला agreeable by the sprays &c सुपसुपा । तं ।

4 जलार्द्रा &c —जलेन आर्द्र व्यजन जलार्द्रा fan wet with water तिद्धम्तोविद्ध see Mall तस्य पवना breeze of the fan wet &c इतत्— । तैः । छत्री करव वा वलीया । The fan referred to is the one in the hand of the बन्दी at the time

5 निवव्री—निर् + निर् क्त enjoyed felt relieved वर्ति, वर्तौ वाम्यति चवासोत् निर् + व means to feel pleasure as in "स्म नवनिवाणम्"—*Sakuntala* cat III सा तपस्विनी निर्वृता भवतु"—Ibid cat IV &c

6 *Voice*— बपुषा निवव।

7 *Remark*—This is an adaptation of "बोऽन्त स हि मसृण न ममाथ दमानिले । चामर सुरवन्देनः वाष्पशीकरवर्षिभि ॥"—*Kumara*

66 *All seasons in Ravana's capital*

तपेन वर्षा शरदा हिमागमो वसन्तलक्ष्मा शिशिर समेत्य च ।
प्रसूनक्लृप्ति दधत सदर्तव पुरऽस्य वास्तव्यकुटुम्बिता ययु ॥६६॥

*Prak*—अस्य पुरे ऋतवः वास्तव्यकुटुम्बितां ययुः [ In the house of Ravana the seasons appeared as so many householders in permanent residence ] But householders are married people—तपेन वर्षा समेत्य [ So were the seasons also Summer was united to Rains as his spouse ] Nice man you are—हिमागमः शरदा समेत्य [ Hemanta resided there with his wife Autumn ] That is clever you have got two families now—शिशिरः वसन्तलक्ष्मा समेत्य च [ The third family is Winter wedded to Lady Spring ] Well what children?—सदा प्रसूनक्लृप्तिं दधतः ऋतवः [ Children!

Why there was no end of them. The six season together showed useless crops of flowers all the year round ] 66

*Prose*—सदा प्रसूनकृति दधत ऋतवः वर्षा तपेन, हिमागम शरदा, शिशिर वसन्तलक्ष्म्या च समम् अस्य पुर वासव्यकुटुम्बिता ययुः ॥ ६६ ॥

*Fig.* —In his town the seasons attained the state of resident families always bearing the show of flowers—Rains became united with Summer Hemanta with Autumn Winter with the glory of Spring 66

*I* —ऋतु ... मध्ये ... ग्रीष्म वर्षाके हेमन्त शरत्के शीत वसन्त ... पुष्प ... करिया ... पारिया ... छिल ॥ ६

*Evol* —The seasons divided themselves into three families and took residential quarters in his town They had a large number of children in the flowers of which crop after crop made appearance all the year round Also See *Prak*

*A B* —The seasons did not clash Flowers of all seasons were always available there

*Malli* —सदनेति । 'सदा नित्य न तु यथाकाल 'प्रसूनकृति कुसुमसम्पत्तिम [ "प्रसून कुसुम सुमन इत्यमर ] 'दधत ' धारयन्त 'ऋतव वर्षा ' प्रावृट् 'तपेन' यथा ... [ "उष्ण उष्मागमस्तप " इति "स्त्रियां प्रावृट् स्त्रियां भूम्नि वर्षा अथ शरत् स्त्रियाम्"[1] इति चामर ] तथा हिमागम हेमन्त 'शरदा' तथा 'शिशिर वसन्त लक्ष्म्या च समम् मिथुनाभावेन मिलित्वा 'अस्य रावणस्य 'पुर' वसन्तीति 'वासव्या ' वस्तार [ "वसेस्तव्यत् कर्तरि णिच्च" इति तव्यत्प्रत्यय[2] ] न च 'कुटुम्बिन ' ... तथा भाव ... प्रतिवासिता ... ययु ' [ समम् ययु इति समुदायसमुदायिनो ... ]... पुरे युगपत्सर्वर्तुसन्निधानात् ... ] ॥ ६६ ॥

### Notes on Malli

1 प्रावृष् is in the feminine, वर्षा in the feminine plural, शरत् in the feminine 2 तव्यत् is the affix by "वसे —" ( *Char* ) We

have the same nominative in समन्वय because the group and its members are here deemed as identical 4 We have अति शयोक्ति of the kind that declares the *presence* of what is *absent* because he says all the seasons were simulataneously present in this city

*Sara*—सर्वे ऋतवो युगपदेव रावणपुरे स्थिता तस्य पुष्पाणि उपायनीचक्रुः ॥६६॥

## CHARCHA

1 तपन—तपति इति तप + अच् कर्तरि तप the heater i e Summer तन। सहार्थे तृया।

2 वर्षा —वर्षयति इति वृष + णिच् + अच् कर्तरि स्त्रियां म वर्षा (plural) Rains तप and वर्षा make one pair Comp "आप सुमनसो वर्षा अप्सरस्सिकतासमा। एत स्त्रियां बहुलं स्वरकलत्वयुक्तरदस्युम ॥"

3 शरदा—सहार्थे तृ० । शरद् is the female member of the next pair

4 हिमागम — हिमम् आगमयति इति हिम + आ + गम + अच कर्तरि हिमागम that which causes the advent of Winter i e the two months intervening between Autumn and Winter, because a little cold is felt which gradually strengthens during these months — हेमन्त— । हिमागम and शरद are the second pair

5 वसन्त &c —वस + णिच् + झ कर्तरि स्त्रियाम् with लक्ष्मी the goddess of beauty वसन्तस्य लक्ष्मी the glory of Spring इतर— । त । सहार्थे तृया— । This is the female on the third pair Note how लक्ष्मी is added to get a feminine word out of वसन्त which is masculine वर्षा शरद्, and वसन्त generally show a profusion of flowers These are therefore represented as brides with तप हिमागम and शिशिर for their grooms Now वर्षा and शरद् are in the feminine already but वसन्त presents a difficulty which is removed by the addition of लक्ष्मी ।

6 समेत्य—सम् + आ + इ + ल्यप् having united तपन वर्षा has तृ in the male member while शरदा हिमागम and वसन्तलक्ष्मी शिशिर have it in the female. This should not be व्यभिचार

would have been in perfect order had not the metre been in the way

7 प्रसून &c —प्र + सू + क्त कर्मणि प्रसून flower, कृप + क्तिन भावे कृप्ति production प्रसूनानां कृप्ति, ६तत्—। ताम्।

8 दधत —धा + शतृ दधत्। ते। Qual ऋतव। We do not get ऋध्नन् ( See चक्रासतम्, Sl 8 )

9 वसन्त्य &c —वसन्ति इति वस + तव्यत् कर्तरि वास्तव्या residents कुटुम्ब dependents "कुटुम्ब पोष्यवर्गे च" इति कोष। कुटुम्बानि सन्ति एषाम् इति कुटुम्ब + इनि मत्वर्थे कुटुम्बिन house holders वास्तव्या कुटुम्बिन वास्तव्यकुटुम्बिन resident house holders, कर्मधा—। तेषां भाव वास्तव्य कुटुम्बिता। ताम्। कर्म of ययु। Malli says प्रतिवासित्वम् neighbour ship It is not clear how this meaning follows, besides it does not improve the sense I have therefore rejected it

10 ययु —या + लिट् उस् attained Conj App Here Malli raises a difficulty When we say समेत्य ययु it is necessary that समायन ( समागमन ) and यान क्रिया should have the same nominative The rule "समानकर्तृकयो पूर्वकाले" requires it But here the nominative of ययु is ऋतव, of समेत्य it is वर्षा हिमागम, शिशिर। Thus, with different nominatives, the statement समेत्य ययु here seems bad in Grammar The defence offered is that समुदाय and समुदायिन् here are taken as identical. This is what is meant—ऋतव is a समुदाय, a collection It is the collection of *all* the seasons each of which is a समुदायिन् with respect to ऋतव। This *collection* is the nominative of ययु। In समागमन क्रिया there is separate mention of the *constituents* (समुदायिन्) of that collection as nominatives वर्षा, हिमागम and शिशिर are prominently mentioned while the सहाय तृतीया in तपेन, शरदा and वसन्तलक्ष्म्या make these also nominatives, though in a subordinate capacity ( अप्रधानत्वेन by the rule "सहयुक्तेऽप्रधाने" )। Thus *all* the समुदायिन्s are the nominatives to समेत्य। We have then ययु with the समुदाय ( ऋतव ) for the nominative and समेत्य with the समुदायिन्s for its nominative If now the समुदाय be

deemed the same ( समदर्शित्व ) as the समुदायिन then there is समानकर्तृकत and the rule applies

11 *Voice*— दधद्भिः ऋतुभिः वयाभि हिमागमन शिशिरस्य कुड म्विता यत।

12 *Remark*—Compare with what infinitely greater grace and directness Kalidasa expresses the same idea in "पर्याप्तपुष्पस्तबकस्तनाभ्यः स्फुरत्प्रवालोष्ठमनोहराभ्यः । लतावधूभ्यस्तरवोऽप्यवापुर्विनम्रशाखाभुजबन्धनानि ॥" – *Kumara*

*67 Ravana carried away Sita*

अमानवं जातमजं कुले मनोः
प्रभाविनं भाविनमन्तमात्मनः ।
मुमोच जानन्नपि जानकीं न यः
सदाभिमानैकधना हि मानिनः ॥६७॥

*Prak*—( अस्य गृहे ऋतवः ) यः जानकीं न मुमोच [ The seasons were resident in the house of that person who did not realease Janaki ] He was not expected to release her—मनोः कुले जातम् ( भवन्तम् ) अमानवम् अजम् जानन्नपि न मुमोच [ You were born in the race of Manu it is true, but he knew you were no man and was the Birthless himself yet he did not release your spouse ] Perhaps he thought I could not punish him—प्रभाविनम् भवन्तम् आत्मनः अन्तम् भाविनम् जानन्नपि न मुमोच [ He knew your might, nay, he was even aware that you would kill him for this, yet he did not release Janaki ] Is not that strange ?—मानिनः हि सदा अभिमानैकधनाः ( भवन्ति ) [ Nothing strange The sensitive always care for prestige If he released her, he thought he would lose prestige with the gods He could not brook the idea and preferred rather to lay down life fighting to the end ] 67

*Prose*—अमानवम् अजम् ( तथापि ) मनोः कुले जातम् प्रभाविनम् ( भवन्तम् ) आत्मनः अन्तम् भाविनम् जानन्नपि यः जानकीं न मुमोच। मानिनः हि सदा अभिमानैकधनाः। O—मनोः कुले जातम् अमानवम् अजम् प्रभाविनम् &c., 8 ६० 1

*F* —(I h lo se of b n ) who d d not release Janaki k n y u t le i o-man and b rthless though born Ma gl y and the would be slayer of him I *, oud al ay deem self respect as their sole*

অ প ন মধুর কু ল জবিহ ছিলেন কিন্তু হাহার জানিত অ পনি ম্যাহ ম ন্দ মে ন্ড ন ম দত্ত স্বঃ ন ন ন নু বিনল করি বন তথাপি সে নৈগক পরিত্যাগ ব ন হ ন ধা র্মি ন ন ক এ কম ত্র এব ন ক হর। ৬৭।

*E fl*—S e *Prak* and *Eng* above

*Ma* —म च थम् च मन्नविनाश तुभ्यमपि द्रगध्य पुनस्त्वैव हत इति युग्म म ड यन नव म त मनोरथ मानव [ "त्वत्नम्" इत्यणप्रत्यय पर्यवसानात् ज तौ एकवचनम अन्यथा मनाज तामन्थ स्यात्[2] ] अमानवम् अमानुषम् न ज यत इति अजम [ अन्यष्वपि दृश्यत" इति ड प्रत्यय ] तथापि मनौ कुल जात व मन्वन्वय उत्पन्नम् इति विरोध स च आभासत्व त् अलङ्कार इत्याह प्रभ विनम् इति[3] सद्‌नुभाव तस्मिन्न कश्चिद्विरोध इति भाव [ "अ मौक्ष I कि नि " इति पाणि इनिना मत्वर्थीय[4] ] अघनम् इति यष । आत्मन स्वस्य अन्तयति अन्त करोति इति अन्तम् [ अनशब्दात् "तत्करोति—" इति ण्यन्तात् पचाद्यच् ] भ वि न भविष्यन्तम् [ "भविष्यति गम्यादय ] जानन्नपि य रावण जनकस्य अपत्य स्त्री जानकी सीता तां न मुमोच नामुचत् इत्यन्वय अनतीऽपि अमोचने कारणमाह— म नि न सदा प्राणात्ययेऽपि अभिमान एव एक मुख्य धन येषा त प्राणात्ययेऽपि म न न मुञ्चन्ति इत्यर्थ [ कारणेन कार्यसमर्थनरूप अर्थान्तर न्यास ] ॥ ६७ ॥

## Notes on Malli

1 In the couplet beg nn ng w th अमानवम् he says that the monster w th death at hand rebelled aga st even thee and was killed by thee 2 The affix be ng अण by "तस्यदम्" the result is ult mately a class name i e ce s ngular Had it been otherw se he wou d have sa d "मनाजातम्" (*Char*) 3 This is

a contradiction It is an अलङ्कार if *apparent* only, so he says प्रभाविनम। 4 णिनि is the affix by "आभी—" or say इनि in the sense of मतुप् (*Char*)

*Sara*—अयमेव राक्षसो दारापहारो भवन्तो भवतैव निहत ॥ ६७ ॥

## CHARCHA

1 अमानवम्—मनोरयम् इति मनु + अण् मानव belonging to Manu *i e*, the race of which Manu is the progenitor, human race न मानव superhuman, नञ्तत—। तम्। Pred to भवन्तम् understood Here Malli argues that the poet intends the *race* of Manu not *born* of Manu for, with the latter meaning, he would have written मनौ जातम् and not मनौ कुले जातम् as he has done here (See Malli मनाजातमित्येव स्यात्)। This raises another point, *viz*, if the *race* is intended why not add यञ् by "मनो जातावञ्यतौ षुक् च"। Malli says the purpose is served with अण् because "belonging to Manu ultimately results in मनोर्जात (पर्यवसानात्—*Malli*).

2 अजम्—न जात इति नञ्+जन+ड कर्तरि कृत् अज unborn, उपपदतत्—। तम्। Pred to भवन्तम्। Malli says न जायते but he means न जात।

3 मनौ —Manu was the first king of the solar race Here अमानव —मनौ कुले अज —जात indicate contradiction See next.

4 प्रभाविनम्—पुन पुन प्रभवति इति प्र+भू+णिनि कर्तरि प्रभावी (re who very often *i e*, constantly overthrows उपपदतत—। तम्। Malli has here misquoted the rule which is read as "बहुलम् आभीक्ष्ण्ये"—णिनि is irregularly attached when frequency is implied Vishnu overthrew Ravana in his previous birth as Hiranya Kasipu But this does not establish *frequency* unless it is taken with reference to all other molesters of the gods So Malli *suggests* another derivation thus —प्रकृष्ट भाव प्रभाव majesty प्राप्तिम्— । स अस्य अस्ति इति प्रभाव+इनि मत्वर्थे प्रभावी। तम्। The व is optional by the rule "प्रतिपदिकान्त नुम विभक्तिषु च" this being a प्रातिपदिकान्त नुम।" Hence प्रभाविनम् also प्रभाविणम्।

. अविरत—अवश्यं अविरत इति म्+णिनि कर्तरि भावे that which ... Pred to भवन्तम् understood The sense is ... the अविरत ... The rule for णिनि is आवश्यकाधमर्ण्ययोर्णिनिः —णिनि is the affix of inevitability or in... implied

घ्नन्—घ्न करोति इति घ्न+णिच् कर्तरि=घ्नि (नाम धातु) +शतृ—घ्नन् he destroyer ... Pred to भवन्तम् understood ... to the rule "तत्करोति तदाचष्टे"।

7 मुमोच—मुच्+लिट् णल् released. Conj App

8 जानन्—ज्ञा+शतृ knowing

जानकीम्—जनकस्य इयम् इति जनक+अण्+स्त्रियां ङीप् जानकी of Janaka i e Janaka's daughter as she too is *of* Janaka ... is applicable to indicate *all manner* of relations We avoid जनकस्य अपत्यं स्त्री ( See Malli ) because "अत इञ्" bars it, जनक ending in अ।

10 य—उत्तरवाक्यगतत्वेन उपादानात् न तच्छब्दापेक्षा। This verse is to be taken as the उत्तरपद to complete the sentence commenced in verse 66 Thus—यस्य पुरे बालचक्रवर्तिनं यत् य जानकीं न मुमोच। This reference to a personal wrong done by the Rakshasa by the abduction of his spouse is intended to serve as an उद्दीपन।

11 सदा—सर्वस्मिन् काले इति सर्व+हि ( दाप्रत्यय )+दा स्वार्थे सदा or सर्वदा always, i e, even at the risk of life.

12 अभिमान &c —अभि+मन+घञ् भावे अभिमान self respect अभिमान एव धनम् एवाम्, विग्रहवृ—। Pred to मनित।

13 मानिन—मन+घञ् भावे मान pride ... अस्ति एषाम् इति मान +इनि मत्वर्थे।

14 *Voice*— जानता येन जानकी न मुमुचे। मानिभिः ... ( भूयत )।

*68 You as Rama killed* रावण।

स्मरत्यदो दाशरथिर्भवन् भवानमुं वनान्तावनितापहारिणम्।
पयोधिमाबद्धचलज्जलाविलं विलङ्घ्य लङ्कां निकषा हनिष्यति॥६८॥

*Prak* —ভবান স্মর হনিষ্যতি স্ম স্মরতি [ Do you remember that you killed him ? ] When was that ?—দাশরথিঃ ভবন্ ভবান [That was when you appeared as the son of Dasaratha ] What was his offence ?—বনান্ত বনিতাপহারিণং হনিষ্যতি স্মরসি [ You were leading forest life with your wife whom he abducted ] Was he not living in an island ?—লঙ্কা নিকষা পয়াধি বিলঙ্ঘ্য হনিষ্যতি স্মরসি [Yes he was king of the island Lamka But you crossed the sea and killed him ] It is not an easy matter to cross the sea—আবদ্ধচলজ্জলাবিল পয়াধি বিলঙ্ঘ্য [ Certainly not You had to construct a bridge for the purpose ] 68

*Prose*—ভবান্ দাশরথি ভবন্ বনান্তাৎ বনিতাপহারিণম্ অমুম্ আবদ্ধ চলজ্জলাবিল পয়াধি বিলঙ্ঘ্য লঙ্কা নিকষা হনিষ্যতি স্ম স্মরতি ? ॥ ৬৮ ॥

*Eng* —Do you remember that appearing as the son of Dasaratha you killed him the abductor of your darling from the interior (*Or*—skirts) of the woods having crossed near Lamka the sea that was bridged over and had its waters disturbed and fouled Malli construes—killed him near Lamka &c

*Ben* —আপনি দশরথের পুত্ররূপে জন্মগ্রহণ করিয়া বনমধ্য হইতে আপনার পত্নীকে হরণ করিয়া লইয়া গিয়াছিল ...

*Expl* —See *Prak* and *Eng* above

*Malli* —স্মরসীতি । ভানি ইতি ভবান্ [ ভানভবন ] ... দাশরথিঃ ... ভবন্ ... বনান্তাৎ ... বনিতাপহারিণম্ সীতাপহারকম্ ... 'আবদ্ধ' ... বিলঙ্ঘ্য লঙ্কা নিকষা ... "অভিতঃ

वचन ऋ॰ इति भून ऋ॰ ॰ [ घन॰ इत्यत्र भव न् अरति॰ इति काकु प्रश्नि॰ क न॰िम किम् इत्यत्र [ "शत्र प्रथम ] ॥ ६९ ॥

## Notes on Malli

1 M t k s मन for wh ch मन् s sutstituted 2 द्वितीया by वर्णित — ( Char ) , Here मन् is in the past tense by वर्णित — ( Char )

Sara—अरति भवान रामावत रे एन इनिष्यति ।

## CHARCHA

1 अरति — ऋ + लट् ति । The प्रथम पुरुष is by "शत्र प्रथम" ( See करोति Sl ,, ) Conj App

दाशरथि — दशरथस्य अपत्य पुमान् इति दशरथ + इञ् । Sometimes दाशरथ s lso seen as in "प्रदीयतां दाशरथाय मैथिली" । In such cases say दशरथस्य अपत्यं दाशरथ &c. Comp चन नवम् Sl 67

भवन भव न्—Se u der भवान् Sl 35

4 वनान्तात्—वन sk rts वनस्य अन्त वनान्त, इतत्— । तस्मात् । अपहरण क्रिया impl es अपाय hence "ध्रुवमपायेऽपादानम्" इत्यपादान प्रभो ।

5 वनित &c — वनिता affectionate wife darl ng wife "वनिता जनितात्यर्थानुरागायाश्च योषिति । वनिता मृग अपहरणवान् इति वनिता + अप + ह + णिनि कर्तरि साधुकारिणि वनितापहारी one who abducted the beloved wife उपपदतत् — । She was वनित I ence the severity of the blow

6 पयोनिधि—पयांसि धीयन्त अस्मिन् इति पयस् + धा + कि अधिकरणे पयोधि the receptacle of waters i e the sea उपपदतत् — । तम् ।

7 आबद्ध &c — आ + बन्ध + क्त कर्मणि आबद्ध bridged चल + शतृ कर्तरि चलत् ag tated आविल turbid चलन्ति जलानि यस्य चलज्जल the waters of wh ch were a itated बहु— । आबद्धश्च चलज्जलश्च आबद्ध चलज्जल , कर्मधा— । The ag tatio i was due to the rocks thrown in while building the bridge आबद्धचलज्जलश्च आविलश्च कर्मधा— । तम् । Qual पयोधिम् । We cannot say आबद्धश्च चलज्जलश्च आविलश्च and make a कर्मधा—of three words because more than two

words are allowed in द्वन्द्व and बहुव्रीहि only. Hence we have compounded two at a time here.

8. लङ्काम्—निकषा इत्यस्ययोगे द्वया । The rule means that अभितः, परितः &c give the second case-ending

9 निकषा—An अव्यय implying सामीप्य enighbourhood Malli construes लङ्का निकषा हनिष्यति । We prefer लङ्का निकषा भावद्वचन-स्मराविवम् &c

10. हनिष्यति—हन + लृट्, स्मति killed The लृट् here has a *past* sense. Nom भवान् । "शेषे प्रथम" gives the प्रथमपुरुष । Malli's rule "अभिज्ञा—" means that we shall have लृट् in the past tense if any word in the वाक्य reminds of the past Here स्मरसि is such a word, hence लृट् ।

11. *Voice*—भवता दाशरथिना भवता ...हारो असौ ...हनिष्यते ...स्मयत ।

69 *Ravana has now become* शिशुपाल ।

अथोपपत्तिं छलनापरोऽपरा
　　मवाप्य शैलूष इवैष भूमिकाम् ।
तिरोहितात्मा शिशुपालसंज्ञया
　　प्रतीयते सम्प्रति सोऽप्यसः परैः ॥ ६८ ॥

*Prak*—अथ सम्प्रति एष स अपि परैः, अस प्रतीयते [Now again this demon, though he is every way just his old hated self, is being taken as some one else by the world ] Is that possible ?—शिशुपालसंज्ञया तिरोहितात्मा एष [ He is concealed under a new name ] The cloak of a mere name cannot disguise such a rascal—अपराम् उपपत्तिम् अवाप्य तिरोहितात्मा एष [ He is thoroughly disguised because he has taken another birth ]. What was the object of the disguise ?—छलनापरः एष [ Ever deceitful, he wanted to deceive the world ]. What was that like ?—शैलूष भूमिकाम् इव [ Just as an actor entering the state under different disguises, is taken as different by the audience, so Ravana, now passing as Sisupala, is being taken as really a new personage altogether ]. 69.

*Prose*—अथ सम्प्रति छलनापरः एषः शैलूषः भूमिकाम् इव अपराम् उपपत्तिम् अवाप्य शिशुपालसंज्ञया तिरोहितात्मा ( सन् ) सः अपि परैः अन्यः प्रतीयते ॥ ६९ ॥

*Eng*—Next he the deceitful with his self become concealed under the name Sisupala taking a new birth as an actor does a disguise is now being taken by others as not he though it is he (undoubtedly) 69

—পরবর নট যেমন নূতন সাজ পরে সেইরূপ সে এখন আপনাকে প্রতারিত করিবে বলিয়া জন্মান্তর পরিগ্রহ করিয়াছে। শিশুপাল এই নামে উহার আত্মা তিরোহিত হইয়াছে লোকে ভাবিতেছে এ সে নয়। ৬৯।

*Expl*—See *Park* and *Eng* above

*Malli*—अथेति। 'अथ' रावणवधवृत्तान्तानन्तरं 'सम्प्रति' छलनापरः परप्रतारणापरः एष रावणः 'शैलूषः' नटः तद्वत् ( १ ) 'भूमिकां' रूपान्तरम् 'इव' [ शैलूषो नटभिल्लयोः" ( २ ) "भूमिका रचनायां स्याद्रूपान्तरपरिग्रहः" इति विश्वः ] अपराम् उपपत्तिम् जन्मान्तरमित्यर्थः 'अवाप्य शिशुपालसंज्ञया तिरोहितात्मा' तिरोहितस्वरूप ( सन् ) 'सः अपि' रावण एव सन्नपि 'परैः' इतरैः स न भवति इति अस तस्मादन्य एव [ "नञ्" इति नञ्समासः । अतएव "एतत्तदोः सुलोपः—" इत्यादिना न सुलोपः [1] ] 'प्रतीयते' ज्ञायत इति ( २ ) [ प्रतिपूर्वादिणः कर्मणि लट् ]। यथा एकः शैलूषः रूपान्तरमास्थाय तद्वेषभाषादिभिः अन्य एव प्रतीयते तद्वत् अयमपि मानुषदेहपरिग्रहात् अन्य इव भाति दौर्जन्यं तु तदेव इत्यवध्य संहार्य इति भावः ॥ ६९ ॥

## Notes on Malli

1 We have नञ्समास by "नञ्"। Hence it is that the सु does not disappear by "एतत्तदो —" ( *Char* )

*Sara*—रावण एव सम्प्रति शिशुपालरूपेण जातः, तत् हन्यतामेव दुरात्मा ॥६९॥

## CHARCHA

1 उपपत्तिम्—उप+पद+क्तिन् भावे birth जन्म। The usual word is उत्पत्ति in this sense

5 छलनापरः—छल+णिच+युच् भावे छलना deceit छलना परं प्रधान

यस्तु यस्य, or छलना परा यस्य with whom deceit is of prime consideration, बहु— ।

3. अवाप्य—अव+आप+ल्यप् having adopted

4 तिरोहितात्मा—तिरस् is an अव्यय implying अन्तर्द्धि concealment, disappearance तिरस्+धा+क्त कर्तरि कर्मणि वा तिरोहित disappeared (क्त कर्तरि), concealed (क्त कर्मणि), रक्षितत— । तिरोहित आत्मा यस्य, बहु— । धा is to be taken as अकर्मक when the क्त is कर्तरि । Comp "विद्वेषोनिरन्तरोहित," "अन्तर्दधे भूतपति सभूत" &c. When preceded by तिरस् the अकर्मक use is very common, but सकर्मक use is also seen, comp "वध्वो रयगुलिया तिरायत रर्यस्तितम्" ।

5 शिशुपाल &c.—शम+शा+अङ् भावे संज्ञा designation. शिशुपाल इत्यस्या संज्ञा शिशुपालसंज्ञा the designation Sisupala, कर्मधा—like शाकपार्थिव । त्या । इत्था करणे । शिशुपाल was the son of दमघोष king of चेदि । On the mother side he was connected with कृष्ण, being the son of श्रुतश्रवस् otherwise called सुप्रभा who was a sister of Vasudeva the father of Krishna, another sister कुन्ती being the mother of the Pandavas

6 प्रतीयते—प्रति+इ+लट्, त कर्मणि is known Nom दरे. । Conj App.

7. असः—न सः, नञ्तत्— । Malli's rule for the retention of the विसर्ग is "एतत्तदोः सुलोपोऽकोरनञ्समासे हलि"—सु (first case singular) after एतद् and तद् disappears when a हल् follows, but not in a नञ्तत्—or if एतद् and तद् end in क । Thus स परे प्रतीयते drops सु (the विसर्ग), but सकः परे प्रत्यैयत, असः परे प्रतीयते retain it

8 *Voice*— परम् एनम् वैकुण्ठम् तिरोहितात्मानम् (जनम्) जनः परे जन प्रतिपन्न ।

*70. His majesty*

स बाल आसीद्वपुषा चतुर्भुजो मुखेन पूर्णेन्दुनिभस्त्रिलोचनः ।
युवा कराक्रान्तमहीभृदुच्चकैरसंशयं सम्प्रति तेजसा रविः ॥७०॥

*Prak*—सम्प्रति युवा स उच्चकैः तेजसा रविः असंशयम् [ No in the

prime of youth he looks like the sun himself through his mighty lustre] You are mistaken—कराक्रान्तमहीभृत् स [He is bleeding kings with taxes levied on them just as the sun exploits hills with his rays directed on them] But what do you apprehend?—बाल स वपुषा चतुर्भुजः मुखेन पूर्णेन्दुनिभः त्रिलोचन आसीत् [Do try to remember what he was when an infant? A fine boy with a lovely moonlike face, but provided with four hands and three eyes he rivalled Hari and Hara both. The forces of mischief lie latent in him, so finish him before they develop into a mighty conflagration] 70

*Prose*—स बाल (सन्) वपुषा चतुर्भुजः असीत् मुखेन पूर्णेन्दुनिभ त्रिलोचन आसीत्। सम्प्रति युवा (सन्) कराक्रान्तमहीभृत् (सन्) उच्चकैः तेजसा रविः असंशयम्। Also see Note 3 below 70

*Eng*—As a child, he was four handed in his body in the face like a full moon and three eyed Now, a youth, with kings laid under contribution (Also—with rays surmounting hills) he is undoubtedly the sun by his mighty blaze 70

*Beng*—এ বাল্যে দেহে বিষ্ণুর ন্যায় চতুর্ভুজ ও পূর্ণেন্দু সদৃশ মুখে শিবের ন্যায় ত্রিলোচন ছিল। এক্ষণে যৌবনে মহীভূৎদিগকে আক্রমণ করিয়া মহাতেজে সূর্যের ন্যায় হইয়া উঠিয়াছে। ৭০।

*Expl*—See *Park* and *Eng* above

*Malli*—स बाल इति। 'स' शिशुपाल 'बाल' सन् 'वपुषा चतुर्भुज' भुजचतुष्टयवान् 'आसीत्'। विष्णुरिति ध्वनि। 'मुखेन पूर्णेन्दुनिभ' तद्युक्त 'त्रिलोचन' लोचनत्रयवान् 'आसीत्'। त्र्यम्बक इति ध्वनि। बालविषयत्वात् सम्प्रति तत्सर्वम् अन्तर्हितम् इति भाव। 'सम्प्रति तु 'युवा' सन् करैः बलिना 'आक्रान्तमहीभृत्' अधिष्ठितराजक सन्। अन्यत्र च शृङ्गाक्रान्तशैल ["बलिहस्तांशव करा" इत्यमर] 'उच्चकै तेजसा रवि असंशयं' संशयो नास्ति इत्यर्थ [अव्ययीभाव]। वपुषा मुखेन चेति "येनाङ्गविकार" इति तृतीया ज्ञानिवत् आधिक्यस्यापि विकारत्वात्। तथा च वामन—"ज्ञानिवदाधिक्यमप्यङ्गविकार" इति[1]। तेजसा

इति "प्रकृत्यादिभ्य उपसंख्यानम्" इति तृतीया । कराक्रान्त्यादिना त्र यनुप विता यथुगुप वा रविरसंगयमिति तस्य ( १ तथा ) पूर्णेन्दुनिभ इत्युपमया संसृष्टि ॰ ] । हरिहरादिनुल्यमहिमत्वात् अतिन्द्रये स इति भाव । ७० ।

## Notes on Malli

1 In वपुषा and मुखेन we have तृतीया by "इत्थंभूत—" (*Char*) for Like defect superfluity is also a deformity So says Vamana—Like defect supeufluity is also a deformity of the embodied ॰ रविरसंगयम् is an अनुपमा enlivened by the त्र व in कराक्रान्त &c This is commingled with the उपमा in पूर्णेन्दुनिभ ।

*Sira*—See Malli हरिहरादि &c

## CHARCHA

1 वपुषा मुखेन—तृतीया by the rule "येनाङ्गविकार "—a limb that causes deformity in the embodied takes the तृतीया विभक्ति । Now here we find he had two hands and an eye in exceess Is *excess* a विकार ? Malli says *yes* on the authority of Vamana Hence वपुः becomes विकृत with two extra hands and causes विकार in the अङ्गी so वपुषा takes इत्था । Similarly मुखेन । Also ee Note 3

2 चतुर्भुज—चत्वारः भुजा यस्य सः— । Vishnu is also चतुर्भुज । Hence the suggestion that he rivalled Vishnu in infancy

3 पूर्णेन्दु &c —निभ equal like But it has this meaning only when it is the last member of a compound "तुल्यसङ्काश-निभाः । निभसङ्काशनीकाशप्रतीकाशोपमादयः ॥" इत्यमरः । पूर्णः इन्दुः पूर्णेन्दु full moon कर्मधा— । तस्य or तेन तुल्यः इति पूर्णेन्दुनिभः like a full moon, तत्पु—or सुप्सुपा of the नित्यसमास class We say नित्यसमास because पूर्णेन्दोः निभ cannot be given as a वाक्य here since not being in समास cannot mean *like* Now Malli construes मुखेन पूर्णेन्दुनिभः । What does the तृतीया mean here ? It cannot indicate विकार । पूर्णेन्दुतुल्यता is no *perversion* ( विकार ) । We have to say मुखेन इत्थं पूर्णेन्दुनिभः स बभौ । But the मुख was *deformed* (विकृत) with an extra eye , it is unnatural to say that such a deformed face gave him the aspect of the full moon It seems therefore

Mall s construct on has to be changed, I offer the follow in —स पूर्णेन्दुनिभ बाल ( सन् ) वपुषा &c and explain 'स' शिशुपाल कमल उतय च च "कत्व न च पूर्णेन्दुनिभ बाल सन् &c where पूर्णेन्दुनिभ' is an rd na y विशेषण ised with reference to the *general* love l n ss of the boy

1 त्रिलोचन —त्रीणि लोचनानि यस्य, बहु— । Siva too is त्रिलोचन। H nce he r valled Siva in infancy Here Malli says "बाल विशेषणत्वात सम्प्रति तत्तद्वैरूप्यरहितम्"—From the epithet बाल we infer that the deformities have disappeared now This is true, Kr shna s sight closed his extra eye and his touch remove h s add tional pair of hands Comp. "चेदिराजकुले जातस्त्र्यक्ष एव चतुर्भुज । एवं दामोदरात्मज दैवी वाग्वदधात् स्वयम्। व्यमनातस्य तस्याङ्के भुजावभ्यधिकावुभौ। पेततुस्तच्च नयन न्यमज्जत ललाटजम् ॥"—*Mahabharata, Sabhaparvan*

5 कर &c —कर tax, ray आ+क्रम+त कर्मणि आक्रान्त sat upon p rvaded महीं बिभर्ति इति महीभृत् मही+भृ+क्विप् कर्तरि महीभृत upholders of the earth, *i e*, a king, also a mountain, उपपदतत्— । Mountain are supposed to have a part in steadying the earth in space Com "अस्त धरित्रीधरणक्षमश्च" spoken of Himalaya आक्रान्ता महीभृता येन by whom the kings were sat upon ( स ), or by whom the mountains were pervaded ( रवि ), बहु—। करेण आक्रान्तमहीभृत् who with taxes oppressed the kings (स'), who pervaded the hills with his rays ( रवि' ) इतम्— । Qual both स' and रवि ।

6 उग्रके —Mighty अन्यत qual तेजसा। See उग्रके Sl 7

7 असंशयम—सम्+शी+अच् भावे संशय doubt संशयस्य अभाव, अव्ययी—अभावार्थे। Nom to भवति understood Thus स रवि इत्यत्र असंशयम् संशयस्य अभावो भवति। Or say अविद्यमान संशय यस्मिन् असंशयम्, बहु—*the construction being* स रवि इति एतत् असंशयम् सन्देहवर्जितं सत्यम् इत्यर्थ ।

8, तेजसा—हेतौ तृया ।

9 रवि —With the alternative construction suggested in Note 3 we may take this to imply that as a child ( बाल ) he did not

meke a show of the sterner virtues such as शौर्य्य चौर्य्य &c, and with his natural loveliness he resembled the *Moon*, he had four hands so he equalled *Vishnu*, with three eyes, he rivalled *Siva* With the advent of youth, the characteristics of the Moon disappeared and he blazed as a veritable *Sun*

११ *Voice*— तेन बालेन (भुता) चतुर्भुजेन अभूयत त्रिनेत्रविलोचनेन अभूयत। यना ( मता ) महीमता ( मता ) रविणा ( भूयते )।

*71. He defiesall*

स्वयं विधाता सुरदैत्यरक्षसामनुग्रहावग्रहयोर्यदृच्छया ।
दशाननादीनभिराद्धदेवतावितीर्णवीर्यातिशयान् हसत्यसौ ॥७१॥

*Prak*—असौ दशाननादीन हसति [This fellow Sisupala laughs in derision at Ravana and Hiranyakasipu] That is rank stupidity, they were mighter than he—असौ यदृच्छया अनुग्रहावग्रहयोः स्वयं विधाता [You do not know his strength He can punish or promote anv one at will] That may be true of ordinary king only who are his vassals—सुरदैत्यरक्षसाम् अनुग्रहावग्रहयोः [No' only of them but also of gods demons and Rakshasas] Well then at most he is the equal of Ravana, how can he laugh at him ?—अभिराद्धदेवतावितीर्णवीर्यातिशयान् [He laughs at them because they became what they were solely through the favour of the deities they propitiated by penance, whereas Sisupala revels in his inborn might ] 71

*Prose*—यदृच्छया स्वयं सुरदैत्यरक्षसाम् अनुग्रहावग्रहयोः विधाता असौ अभिराद्धदेवतावितीर्णवीर्यातिशयान दशाननादीन् हसति । ७१ ।

*Eng.*—Himself the ordainer at will of favour and disfavour (reward and punishment) unto gods, demons and Rakshasas, he surpasses (lit. laughs at) Dasanana and others unto whom plenitude of power was granted by gods that were propitiated. 71

*Beng.*—এ দেব, দানব, রাক্ষস সকলকে স্বয় ইচ্ছা নিগ্রহে নিগ্রহে ও অনু

[illegible] ।७१।

— Prak and Eng above

M —स्वयमिति। यदृच्छया स्वेच्छया स्वयं सामर्थ्येन न तु देवताप्रसाद [illegible] सुरदैत्यवक्षसा देवदानवयातुधानानाम् 'अनुग्रहावग्रहयो' प्रसाद निग्रह। [illegible] कर्मणि षष्ठी शिशुपाल 'अभिराद्धाभि' आराधिताभि: [illegible] [illegible] दश 'वीर्यातिशय' प्रभावातिशय येषां तान् दशाननादीन् हसति अनन्यप्रसादलब्धं स्वयं मयि कथं याचकैर्मुन्यता इति तथान् हसति इत्यर्थः ।

Sa a—स्वयक्षा देवदानवरक्षसान् अभिभूय वर्त्तमानस्य मे किं पुनरिमे वराका रावणाद्यो यथा दशमुखाद्यैस्तथा इति पूर्वान् सुरारीन् हसतीव शिशुपाल ।७१।

## CHARCHA

1 स्वयम्—An अव्यय here implying that his power came naturally to him not through the grace of any god as with Ravana &c

2 विधाता—विदधाति इति वि+धा तृच् कर्त्तरि ordainer

3 सुर &c—दितेरपत्यानि पुमांस इति दिति+ण्य=दैत्य demons सुराश्च दैत्याश्च रक्षांसि च सुरदैत्यरक्षांसि, द्वन्द्व। तेषाम्। मानुषs are beneath notice अत्रे षष्ठी, related to अनुग्रह &c

4 अनुग्रह &c—अनु+ग्रह+अप् भावे अनुग्रह promotion grace अव+ग्रह+अप् भावे अवग्रह degradation disgrace This a peculiar use of अव+ग्रह, but the poet has it again in this sense in "सन्तोऽपि नाम न महान् अवगृह्य साध्य"—V 49 अनुग्रहश्च अवग्रहश्च द्वन्द्व। तयो। कर्मणि षष्ठी owing to the कृत् in विधाता।

5 यदृच्छया—see यदृच्छया sl 46

6 दशानन &c—दश आननानि यस्य, बहु—, refers to Ravana who was a ten necked monster आदि foremost दशानन आदि येषाम् दशाननादय बहु—। तान्। Refers to रावण, हिरण्यकशिपु तारक &c कर्म of हसति which is सकर्मक when meaning to deride

7. अभिराद्ध &c.—अभि+राध+क्त कर्मणि अभिराद्ध propitiated. देव एव इति देव+तल् स्वार्थे स्त्रियाम् देवता deity वि+तॄ+क्त कर्मणि वितीर्ण bestowed अति+शी+अच् भावे अतिशय excess वीर्यस्य अतिशयः वीर्यातिशयः excess of prowess प्रतापप्रकर्षः, ६तत्—। वितीर्णः वीर्यातिशयः एभ्यः वितीर्णवीर्यातिशयाः unto whom excess of prowess was granted, बहु—। अभिराद्धाः देवताः अभिराद्धदेवताः the deities propitiated, कर्मधा—। तासु वितीर्णवीर्यातिशयासु, ७तत्—। Ravana was favoured by शिव (sl. 49) and ब्रह्मन्। Hiranyakasipu got his lift through Brahman alone तत्। Qual दशाननादीन।

8. इयर्ति—This is here सकर्मक। Usually it is preceded by an उपसर्ग in such cases Comp "स्थितावहस्तेन पुर समीर" "तव मा प्राइस्त् कथ" &c. Also without an उपसर्ग comp "इयत्तमस्तर्म-सर्वता रवे"।

9 Voice—...त्रिभुवा अमुना अतिशयाः दशाननादय इयन्ते

72. *He oppresses all now*

बलावलेपादधुनापि पूर्ववत्
　　प्रबाध्यते तेन जगज्जिगीषुणा ।
सतीव योषित् प्रकृतिः सुनिश्चला
　　पुमांसमभ्येति भवान्तरेष्वपि ॥ ७२ ॥

*Prak*—अधुनाऽपि तेन पूर्ववत् जगत् प्रबाध्यते [In this birth too he is oppressing the worlds as in the days of yore] What does he want?—बलावलेपात् जिगीषुणा तेन प्रबाध्यते [The pride of power urges him on He wants to lord it over all the three worlds]. But have not the lessons of his previous births chastened him?—सुनिश्चला प्रकृतिः भवान्तरेषु अपि पुमांसम् अभ्येति [The leopard does not change his spots Nature is permanently attached to the individual and follows him in his re-births also] That is very strange—सती योषित् इव अभ्येति [A devoted wife follows her husband in his re-births, so does Nature] 72

*Prose*—जिगीषुणा तेन बलावलेपात् अधुना अपि पूर्ववत्, जगत् प्रबाध्यते; सती योषित् इव सुनिश्चला प्रकृतिः भवान्तरेषु अपि पुमांसम् अभ्येति। ७२।

*Eng* —Through pr de of power even now, as of yore, the wo ld s b ı g oppressed by him with a longing for self aggrand isement Natur ever unchanging goes up to one like a dev t l | ous ven n other births 72

/ —এখনও এ জগৎ সে পূর্ব পূর্ব জন্মের ন্যায় বলদর্পে উৎপীড়ন করিতেছে। সতী স্ত্রীর ন্যায় প্রকৃতি অবিচলিত ভাবে জন্মান্তরেও পুরুষের অনুগমন করে ॥

*Expl* —See *Prak* and *En* above

*Malli*– बलेति। जिगीषुणा' विजयाकाङ्क्षिणा इत्यर्थः 'तेन' शिशुपालेन 'बलाव लेपात्' बलगर्वात् अधुना अपि पूर्ववत् पूर्वजन्मनि इव 'जगत् प्रबाध्यते। तथाहि सती पतिव्रता योषित् इव मुनिश्चला' अतिस्थिरा 'प्रकृति' स्वभाव 'भवान्तरेषु' जन्मान्तरेषु अपि पुमांसम् अभ्येति' { "पतिं या नाभिचरति मनोवाक्कायसंयता। सा भर्तृलोकमाप्नोति सद्भिः साध्वीति चोच्यते।" इति मनु । उपमानोपमेय (१) पुरस्कृतोऽर्थान्तरन्यास " } ॥ ७२ ॥

## Notes on Malli

1 The woman that, being restrained in mind, words and deed does not sin against her husband attains her husband s world and is called साध्वी by the wise 2 We have an अर्थान्तरन्यास backed by an उपमा ( १ ) ,

*Sara*—जगतो पीडनमस्य स्वभाव तत् अधुनापि जन्मनि तद्वैव करोति।

## CHARCHA

1 बल—अव+लिप+घञ् भावे अवलेप pride बलस्य अवलेप the pride of power, इतत्—। तस्मात्। इती धुमो।

2 अधुना—अस्मिन् काले इति इदम्+ङि ( ७मी )+धुना स्वार्थे निपातनात् अधुना now, *i e*, in this birth, "इदम अश्भाव धुना च प्रत्ययो निपात्यते" —*Vrtti*

3 पूर्ववत्—यथा पूर्वयो तथा इति पूर्व+वति as in the preceding two births *i e*, as he used to do when appearing as Hiranya kasipu and Ravana The rule for वति "तत्र तस्येव"—वति may be

attached without reference to a क्रिया in the sense तव इव or तस्य इव। Here we have तव इव। The idea that शिशुपाल रावण and हिरण्यकशिपु are the same individual born at different periods is not the poet's invention The Mahabharata says—"एष दितिकुलो दैत्यो हिरण्यकशिपुः पुरा। रिपु सुराणाममवद्दानिनर्जितः॥ तथामीद्रावणो नाम राक्षसो ह्यतिवीर्यवान्। तेनैव वसुवीर्येण वन्न नारायन्दम॥" This is Krishna's remark to Daruka, his charioteer, who was surprised to see Sisupala fight Krishna on equal terms at the Rajasuya of Yudhisthira.

4. प्रबाध्यते—प्र+बाध+लट् ते कर्मणि is being oppressed पीड्यते। Conj. App

5 जगत्—Dem sl 1 Refers to all the worlds. जगती एक वचनम्। That the reference here is not to the earth alone is obvious from sl 71 —सुरदैत्यरचनाम् &c. उक्तकर्म of प्रबाध्यते।

6 जिगीषुणा—जेतुम् इच्छु इति जि (to prosper—अकर्मक)+सन्+उ कर्तरि=जिगीषु' सन्नन्त धातु )+उ=जिगीषु wishing to thrive तेन। Malli's विजेतुमाच्छता may be had from this or from the सकर्मक root with अविवक्षा of the कर्म।

7 सती—अस्+शतृ कर्तरि+ङीप् स्त्रियाम् a chaste woman. See Malli पति धा &c.

8 प्रकृति—प्रकृष्टा कृतिरस्याः one whose feats are great, *i e*, nature, बहु—।

9. सुनिश्चल—चलतीति चल+अच् कर्तरि चला moveable निर्गता चलेभ्य निश्चला motionless, प्रादितत्—। अतिशयेन निश्चला सुनिश्चलः very firm, unchangeable, प्रादितत्—। Qual सती and प्रकृति।

10 अभ्येति—अभि+इ+लट् तिप् approaches, reaches Conj. App

11 भव &c.—भवन्ति इति भू+अच् कर्तरि भवा births. Madhava derives भव with करणे घ after भू। भावे अप् by "ऋदोरप्" is not sound here, for this rule is barred by the rule "ग्रहवृदृनिश्चिगमश्च"। अन्ये भवाः भवान्तराणि other births, सुप्सुपा or मयूरव्यंसकादितत्—(see मुखनासिक्य, sl. 46). तेषु। अधि' दस्तौ।

11. Voice—जिगीषु स॰ प्रबाधते। मया योषिता इव सुनिश्चलया प्रकृत्या—पुमान् अभ्येयते।

73 So kill this tyrant.

तदेनमुल्लङ्घितशासनं विधेर्विधेहि कीनाशनिकेतनातिथिम् ।
शुभेतराचारविपक्त्रिमापदो निपातनीया हि सतामसाधवः ॥७३॥

P —तत एनं कीनाशनिकेतनातिथिं विधेहि [ Such being the case, ... to kill him at once ] But what is the specific char... ist him ?—विधेः उल्लङ्घितशासनम् एनं विधेहि [ As I have ... what he likes with gods demons and Rakshasas, ... upsets the laws of nature as laid down by Vidhata Himself ] Very good, let Vidhata look out for the enforcement ... his laws why trouble me ?—असाधवः सतां निपातनीया हि [ It is the duty of the good to punish the wicked, and you are the foremost among the good ] But punishment comes as the result of ones own deeds, none can punish one at pleasure—शुभेतराचारविपक्त्रिमापदः असाधवः [ Quite true, but the wicked have so many misdeeds to answer for, that disaster is constantly awaiting them and only wants the intervention of the good to set them at work, the misdeeds of Sisupala will killl him, be you but the निमित्त in the matter] 73

*Prose*—तत् विधेः उल्लङ्घितशासनम् एनं कीनाशनिकेतनातिथिं विधेहि, शुभेतराचारविपक्त्रिमापदः असाधवः सतां निपातनीयाः हि । ७३ ।

*Eng* —So make him, that has transgressed the laws of the Ordainer, a guest at the house of Death. The unrighteous whose disaster has matured through iniquitious deeds, have indeed to be brought down by the noble 73.

*Beng*—এ বিধির নিয়ম লঙ্ঘন করিয়াছে অতএব ইহাকে যমালয়ে প্রেরণ করুন। অসৎ বুদ্ধি অকার্য করিয়া নিজের বিপদ্ ডাকিয়া আনে, তখন তাহাদের বিনাশ করা সজ্জনের কর্তব্য। ৭৩।

*Expl*—By his iniquities this man has upset the Divine laws and his doom is only waiting for your interference. Also see *Prak* and *Eng*

*Malli*—तदेनमिति। 'तत्' तस्मात् 'विधेः' विधातुरपि, उल्लङ्घितशासनं

स्वयं विधाता इत्याद्युक्तरीत्या अतिक्रान्तदैवम्[1] इत्यर्थः [ सापेक्षत्वेऽपि गमकत्वात् समासः.[2] ] 'एनं' शिशुपाल 'कीनाशनिकेतनातिथिं' कीनाशो यम तस्य निकेतनं गृहं, तत्र अतिथिं प्राघुणिकं 'विधेहि' कुरु यमगृहं प्रेषय इत्यर्थः [ "कीनाश. कर्षके क्षुद्रे कृतान्तोपांशुघातिनोः" इति विश्व. ]। न चैतत् प्राघुणिकहस्तेन सर्पमारणं, भवादृशाम् अवश्यकर्तव्यत्वादित्याह[3]—'शुभेतराचारेण' दुराचारेण 'विपक्रिमा' परिपाकेण निर्वृत्ता' काल (? फल) परिपाकेण प्राप्ता' 'आपद' येषां ते तथोक्ता ["ड्वितः क्त्रि." इति पचे क्त्रि प्रत्ययः। "क्त्रेर्मप् नित्यम्" इति तद्धितो मप्प्रत्ययः ] 'अमाधव ' दुष्टा' 'सता' भवादृशा जगन्नियन्तृणा 'निपातनीया.' वध्या. 'हि'। न च नैर्घृण्यदोषः स्वदोषेणैव तेषां विनाशे निमित्तमात्रत्वात् अस्माकम् ( ? युष्माकम् ) इत्याशयेन "शुभेतराचार—" इत्यादिविशेषणोक्तिः.[5] [ सामान्येन विशेषसमर्थनरूप अर्थान्तरन्यास' ]। ७३।

## Notes on Malli

1. One who has transgressed the laws of God in the manner described under "स्वयं विधाता—" (sl. 71) 2. There is समास in spite of dependence because the sense is clear. 3 He says this is not like killing the snake by the hand of the guest because this is the unavoidable duty of people like thyself 4 The affix is क्त्रि after ड्वित.—। The तद्धित affix मप् is added by "क्त्रे.—"। 5. The attributive "शुभेतरा—" is mentioned with a view to say that no blame for cruelty attaches to this, because they are killed by their own fault You are only incidental to it 6 We have अर्थान्तरन्यास of the kind in which the particular is defended by the general.

*Sara*—दुष्टाः स्वदोषैरेव म्रियन्ते साधवस्तत्र निमित्तमात्रं भवन्ति त्वं शिशुपाल-हनने आत्मदोषं मा द्राक्षीः।

## CHARCHA.

1. एनम्—अन्वादेशे एनादेशः।

2. उल्लङ्घित &c.—उद्+लङ्घ्+क्त कर्मणि उल्लङ्घित transgressed. शास्+ल्युट् करणे शासन law. उल्लङ्घितं शासनम् अनेन, बहु—। तम्।

5 विध—यथा शास r lated to शासनम्। विधि and शासन are परस्पर स He c शासन should not have been compounded, सापेक्ष असमर्थवत् भवति I ut though compounded the sense is २ ( मक ) Hence the समास s allowed—सापेक्षत्वेऽपि गमकत्वात् समास उर्जाङ्कितशासन विधु —उर्जाङ्कितविधिशासनम्।

4 विधत्सि वि+धा+लट् हि do you render Conj App

कृतान्त \c —कि + कित + ल्यट् अधिकरणे निकेतन house कौतान्त निकेतन I h use f Yama तत्—। तस्य or तस्मिन् अतिथि a n the house f Yama तत्—or सुप्सुपा। त्वम्। Pred I पत्तम

शुभ \c —शासन इति शुभ + क कर्तरि शुभ good इतर different. च + चर + घञ भावे आचार conduct वि + पच + क्ति भावे + मयट्=विपक्ति + मय=विपाक्तिम n a ured आ + पद + क्विप् भावे आपद d saster शुभात् इतर शुभेतर सुप्सुपा Also cp "वामतर" in Sak तादृश आचार c nd ct d fferent from good i e bad conduct, कर्मधा—। तेन विपाकिमा matured through bad conduct इतत्—। तादृश आपद् एव स् तत्—। Qual असाधव। The rule "ड्वित क्त्रि" means that roots that drop ड take क्त्रि to indicate भाव and any कारक except कर्ता। "क्त्रेर्मप्–" attaches मप् to what ends in क्त्रि। The मप् is compulsory

7 निपातनीया —नि + पत + णिच् + अनीयर् कर्मणि to be brought down to be killed Pred to असाधव।

8 सताम्—अस + शत कर्तरि सत् the good तेषाम्। षष्ठी in the अनुक्त कर्ता of the क्रिया in निपातनीय। सद्भिः is also correct by the rule "कृत्यानां कर्तरि वा"।

9 असाधव —न साधव नञ् तत्—।

10 *Voice*— शासन एव अतिथि विधीयताम् (त्वया)। आपदि असाधुभि निपातनीयै (भूयत)।

*74 Let Indra enjoy*

ह्रदयमरिवधोदयादुदूढद्रढिम दधातु पुन, पुरन्दरस्य।
घनपुलकपुलोमजाकुचाग्रद्रुतपरिरम्भनिपीडनक्षमत्वम्॥ ७४॥

*N B*—Indelicate Malli alone is added

*Prose*—अरिवधोदयात् उद्दृढदर्पम् पुरन्दरस्य हृदयं पुनः घनपुलकपुलोमजा-कुचाग्रद्रुतपरिरम्भनिपीडनक्षमत्वं दधातु ॥ ७४ ॥

*Malli*—किञ्च एवं त्वन्निदेशनिष्ठाद्युदयः स्यात् इत्याह हृदयमिति 'अरिवधोदयात्' रिपुनाशलाभात् उद्दृढदर्पम् ... [पृषोदरादित्वात् दृढशब्दात् इमनिच् प्रत्ययः । "र ऋतो हलादेर्लघोः" इति ऋकारस्य रकारादेशः ] 'पुरं' असुरपुराणि दारयतीति 'पुरन्दरः' इन्द्रः [ "पूःसर्वयोर्दारिसहोः" इति खच् प्रत्ययः "खचि ह्रस्वः" इत्युपधाह्रस्वः । "वाचंयमपुरन्दरौ च" इति निपातनात् अदन्तत्वं मुमागमश्च (१) ] तस्य 'हृदयं पुनः' भूयः अपि पूर्ववत् इत्यर्थः 'घनपुलकया' सान्द्ररोमाञ्चया पुलोम्नो जाता पुलोमजा शची तस्याः 'कुचाभ्यां द्रुतपरिरम्भे' शीघ्रालिङ्गने तत्र यत् 'निपीडनं' तस्य 'क्षमत्वं' सहत्वं 'दधातु' । प्राक् विरहविधुरत्वात् तदभावेन ... सम्प्रति त्वत्प्रसादात् निष्कण्टकं सकलीय राज्यं भुज्यताम् इत्यर्थः । [अत्र ... पदार्थस्य उद्दृढदर्पम् इति विशेषणगत्या निपीडनक्षमत्वं प्रति हेतुत्वात् पदार्थहेतुकं काव्यलिङ्गम् । हृदयनिपीडनक्षमत्व सम्बन्धेऽपि असम्बन्धोक्त्या सम्बन्धेऽसम्बन्धरूपा अतिशयोक्तिः इत्यनयोरलंकारः । ... । ... पुष्पिताग्रा वृत्तम् । "अयुजि नयुगरेफतो यकारो युजि च नजौ जरगाश्च पुष्पिताग्रा ।" इति लक्षणात् ] ॥ ७४ ॥

75 *Narada retires  Hari resolves killing the enemy*

ओमित्युक्तवतोऽथ शार्ङ्गिण इति व्याहृत्य वाचं नभ
स्तस्मिन्नुत्पतिते पुरः सुरमुनाविन्दोः श्रियं बिभ्रति ।
शत्रूणामनिशं विनाशपिशुनः क्रुद्धस्य चैद्यं प्रति
व्योम्नीव भ्रुकुटिच्छलेन वदने केतुश्चकारास्पदम् ॥७५॥

इति श्रीमाघकृतौ शिशुपालवधे महाकाव्ये कृष्णनारद
सम्भाषणं नाम प्रथमः सर्गः ।

*Prak*—अथ शार्ङ्गिणः वदने केतुः आस्पदं चकार [Now *Ketu* appeared on the face of Krishna] What do you mean?—शार्ङ्गिणः वदने भ्रुकुटिच्छलेन केतुः आस्पदं चकार [Krishna's face looked like the blue

[illegible] as if *Ketu* had appeared in the [illegible] प्रति क्रुद्धस्य ओम् इति वाक्यवत शार्ङ्गिण वदने [illegible] Krishna made up his mind [illegible] said So be it the memory of past [illegible] frown on his face this looked like *Ketu* [illegible] Was that in the sage's presence?—मरमुन [illegible] व्याहृत्य नभ उत्पतिते केतु आस्पदं चकार [The frown ap[illegible] sage stepped back into the sky after [illegible] of this speech and it looked like *Ketu* appearing in the sky] Well why are you constantly harping on *Ketu's* appearance [in] the sky —अनिष्ट शत्रुणां विनाशपिशुनः केतु [The appearance [o]f *Ketu* [st]rongly presages the downfall of an enemy of the gods—some mighty king So this indicated the death of Sisupala] You are mistaken to be of such portent the *Ketu* has to face the moon You may call the frown *Ketu*, but where is the moon?—शार्ङ्गिण पुरः मुरमुनौ इन्दौ इव विभ्रति केतु आस्पदं चकार [I am not a fool The sage had just stepped up He stood like the moon while the frown on Krishna's face faced him, thus reproducing the scene of Ketu facing the moon and portending evil to the evil doers—the kings of Sisupala's ilk] 75

*Prose*—तस्मिन् मुरमुनौ इति वाचं व्याहृत्य नभः उत्पतिते पुरः इन्दौ इव विभ्रति ( सति ) अथ ओम् इत्युक्तवतः चैद्यं प्रति क्रुद्धस्य शार्ङ्गिण वदने व्योम्नि इव अनिष्ट शत्रुणां विनाशपिशुनः केतुः भ्रुकुटिच्छलेन आस्पदं चकार (*Malli*)—Or—अथ इन्दौ इव विभ्रति तस्मिन् मुरमुनौ इति वाचं व्याहृत्य ओम् इत्युक्तवत शार्ङ्गिण पुरः नभ उत्पतिते चैद्य प्रति क्रुद्धस्य वदने। ६५।

*Eng*—Now the divine sage, bearing the likeness of the moon with this speech delivered having leapt into the sky in front of Sarangin who had uttered Om, a comet ever an omen of the destruction of enemies, put in appearance in the guise of a frown, on the sky like face of him who was provoked against the king of *Chedi* 75

*Beng*—চন্দ্রের ন্যায় কান্তিবিশিষ্ট দেবর্ষি নারদ এইরূপ বলিলে শ্রীকৃষ্ণ 'তথাস্তু' বলিয়া তাঁহার বাক্য অঙ্গীকার করিলেন। তখন মুনি আবার আকাশে উঠিলেন। সেই সময় শিশুপালের প্রতি ক্রোধে কৃষ্ণের আকাশের ন্যায় নীল মুখে ধূমকেতুর ন্যায় ভ্রুকুটি আবির্ভূত হইয়া চন্দ্রতুল্য মুনির অভিমুখে অবস্থিত হইল। স্পষ্টই বুঝা গেল চেদিরাজের বিনাশ আসন্ন। ৭৫।

*Expl*—Krishna said 'So be it' and undertook the mission entrusted to him. The sage then leapt back into the sky on his way to Heaven. Also see *Prik* and *Eng* above.

*Malli*—ओमिति । 'तस्मिन् सुरमुनौ' नारदे 'इति' इत्थमुक्ता 'वाचं व्याहृत्य' उक्त्वा 'नभः उत्पतिते' खम् उद्गते 'पुरः अग्रे' 'इन्दोः त्विषं बिभ्रति' सति 'अथ' मुनिवाक्यानन्तरं 'ओम् इति उक्तवतः' तथास्तु इत्यङ्गीकृतवतः ["ओम् प्रश्नेऽङ्गीकृतौ रोषे" इति विश्वः] चेदीनां जनपदानामयं 'चैद्यः' शिशुपालः ["वृद्धेत्कोसलाजादाञ्ञ्यङ्" इति ञ्यङ् प्रत्ययः 1] तं 'प्रतिकुद्धस्य' मारिषं 'वदने व्योम्नि इव' धनिय' सर्वदा अव्यभिचारेण इत्यर्थः 'प्रजानां विनाशस्य पिशुनः सूचकः ["चन्द्रमभ्युत्थितः केतुः क्षितीशानां विनाशकृत्" इति शास्त्रात् इति भावः 2] 'केतुः' उत्पातविशेषः ["केतुः द्युतौ पताकायां ग्रहोत्पातादिलक्ष्मसु" इत्यमरः ] 'भ्रुकुटिच्छलेन' भ्रूभङ्गव्याजेन 'आस्पदं' प्रतिष्ठां स्थितिं 'चकार' ["आस्पदं प्रतिष्ठायाम्" इति निपातनात् सुडागमः' 3। अनेन वाक्यार्थभूतस्य वीररसस्याङ्गभूतो रौद्रस्य स्थायी क्रोधः अनुभावेन भ्रुकुट्या कारणभूतेन अनुमेय इत्युक्तम्। तथा तद्विनाशभूतस्य अङ्गिनो वीरस्य स्थायी नयत्रोपमेयः उत्साहोऽपि उत्पन्न एव 'इत्यनुसन्धेयम्' 4। 'इन्दोः त्विषं बिभ्रति' इत्यत्र मुने इन्दुत्विषः अयोगात् तत्सदृशीम् इति सादृश्याक्षेपात् असम्भवद्वस्तुसम्बन्ध रूपः निदर्शनालङ्कारः। "वदने व्योम्नि इव" इत्युपमा। "भ्रुकुटिच्छलेन केतुः" इति कैतवापह्नवेन असत्यप्रतिपादनरूपः अपह्नवः। तत्र चार्थविनाशसूचके तु अर्थे विनेतुः अभिप्रायस्याव्यानसम्पादकत्वे निन्दनीयत्वयोः अपह्नवोपकार (?क) त्वं तु अङ्गाङ्गिभावेन सङ्करः' 5। चमत्कारकारितया महत्त्वावबोधकतया च समाप्तौ शुभशब्दप्रयोगः। यथाह भगवान् भाष्यकारः—"मङ्गलादीनि मङ्गलमध्यानि मङ्गलान्तानि शास्त्राणि प्रथन्ते वीरपुरुषाणि आयुष्मत्पुरुषाणि च भवन्ति अध्येतारश्च प्रवक्तारो भवन्ति" इति 6। सर्गान्ते वंशस्थविलं वृत्तम्। "जतौ तु वंशस्थमुदीरितं जरौ" इति लक्षणात् 7। सर्गान्तत्वात् वृत्तभेदः। तथाह दण्डी—"सर्गैरनतिविस्तीर्णैः श्रव्यवृत्तैः सुसन्धिभिः। सर्वत्र भिन्नवृत्तान्तैरुपेतं लोकरञ्जकम्॥' इति" 8 ] ॥ ७५ ॥

अत्र कविः काव्यवर्णनीयस्य समूर्वस्य सर्गसमाप्तिं कथयति इतीति। 'इति'—

शब्द मम श्री   माघकृतौ इति कविनामकथनम् 'महाकाव्ये' इति महच्छब्देन लक्षण सम्पत्ति सूचिता   शिशुपालवधे इति काव्यनामकथनम्। 'प्रथम' सर्गे' इति समाप्त इति अथ   एवमुत्तरत्रापि द्रष्टव्यम्।

इति श्रीमद् महोपाध्याय कोलाचलमल्लिनाथसूरिविरचिते शिशुपालवध काव्यव्याख्याने सर्वङ्कषाख्ये प्रथमः सर्गः ॥

## Notes on Malli

1 शतृ is the affix by लक्षण—' ( *Char* ) 2 From the text that a comet rising with its face to the moon causes the death of kings 3 नुट् is the augment by निपातन in ' चान्द्र -- ( *Char* ) 4 भटेन &c — क्रोध, which is the basis (स्थायिन्) of the sentiment रौद्र that accompanies वीर and which is expressed by the sentence here, can be inferred from its indicator भ्रुकुटि = This is what is stated here Also it has to be borne in mind that of वीर, which cannot arise without क्रोध and is its स्थायिन् the basis (स्थायिन्), *viz* *ardour* (उत्साह) that has to be brought forth with effort, has certainly appeared *too*
5 In इन्दो —" as the भ्रुकुटि cannot have the श्री of इन्दु we have to say *like* the श्री of इन्दु hence there is निदर्शनालङ्कार of the kind असम्भवद्वस्तुसम्बन्ध। 'चन्द्रेण— is an उत्प्रेक्षा। 'भ्रुकुटि— is an उत्प्रेक्षा of the kind in which fictitiousness is established by words like इव &c. Of these again there is commingling of उत्प्रेक्षा with निदर्शना and उपमा, as of अङ्ग with अङ्गिन्, because these two help the उत्प्रेक्षा since they establish the presence of केतु in the व्योमन् near इन्दु which is necessary to portend the death of enemies 6 The word श्री is used in the concluding verses owing to its charm and because of its character of मङ्गलाचरण। Thus says His Reverence the Bhashyakara— Such treatises prosper as have मङ्गलाचरण at start, during their course and at the end, and they make people heroic and long lived besides their readers become masters of speech' 7 The metre is शार्दूलविक्रीडित the definition being "सूर्याश्वै — ( *see*

*Supplemental Note* on Metre ) 8 The metre is changed because the Canto closes. Thus says दण्डिन—"It pleases people if the Cantos are not too long the metre sweet to the ear, the stages well laid and the conclusion of the Cantos marked by a change of metre" 9 The word महत् indicates the presence of all the characteristics

*Sara*—अथ इति त्रिपुरान्तकमद्रीषके मुनिर प्रीतो दिवमभिप्रतस्थे। मनसानपि रिपुमतमिव व्यायमस्थौ ॥ ७५ ॥

## CHARCHA

1 ओम्—An अव्यय, indicating here अङ्गीकृति acceptance ( See ( Malli. ) He undertook the task, imposed.

2 उक्तवत्—वच + क्तवतु कर्तरि = उक्तवान् one that has said. तस्य। The *past* indicates that Narada got up *after* Hari had said ओम्। Qual शार्ङ्गिन

3 अथ—अव्यय indicating आनन्तर्य। The आनन्तर्य is with respect to the speech, preceding Note the sequence—i) the sage s speech, (ii) Hari s acceptance (iii) sage s departure.

4 शार्ङ्ग —शृङ्ग horn, i e, bison s horn तस्य विकार इति शृङ्ग + अण् =शार्ङ्गम् made of bison s horn Refers to the bow of Hari तत् अस्ति अस्य इति शार्ङ्ग+इनि मत्वर्थ =शार्ङ्गी। This is a name of Hari तस्य "विष्णुर्नारायण कृष्णो वैकुण्ठो विष्टरश्रवा। पीताम्बरोऽच्युत शार्ङ्गी विष्वक्सेनो जनार्दन ॥ —इत्यमर। Construe शार्ङ्गिण पुर also शार्ङ्गिणो वदने। The reference to the weapon at this stage is significant

5 व्याहृत्य—वि + आ + हृ + ल्यप् having delivered

6 उत्पतिते—उद् + पत + क्त कर्तरि। Leapt up तस्मिन्। Qual सुरमुनौ। The root is गत्यर्थ hence कर्तरि क्त। Do not say अकर्मकत्वान्नुकर्तरि क्त because we have गम for its कर्म here

7 पुर—Denr sl 9,—"पुर प्रतस्थेरिव पुरितासदा"। In both constructions under the *Prose Order* this goes with शार्ङ्गिण। Malli.'s पुर इत्थ्यै स्थिरम् &c.=शार्ङ्गिण पुर इत्थौ स्थिरम्।

8 सुरमुनौ—सुराणां मुनि ६तत्—। तस्मिन्। भावे क्ती।

9 श्रियम्—This is the word to which Malli. refers when he says 'सर्गान्त्यश्लोकेषु श्रीशब्दप्रयोग'। The Plural in श्लोकेषु is with reference to *all* the cantos, they *all* have the word श्री in their last verse Thus Canto II has 'श्रमविगतश्रियमदीयुतां ससृजन्' , in Canto III we find "श्रितं श्रितश्रि", Canto IV gives "श्रनुकृतशिशिरिरोचश्रीमि" &c., right through all the twenty cantos without exception Also for मङ्गलादीनि as quoted from the भाष्य we refer to 'श्रियः पतिः श्रीमति' in sl 1 मङ्गलमध्यानि is illustrated by 'जग्मनिलतश्रिय श्रियम्', sl. 19, 'श्रधिश्रिवी, sl. 24, 'वयस्कर्तुं श्रिया sl 44 "श्राश्रय श्रियः', sl 46, "श्रिय विभति illustrates मङ्गलान्तानि। Obj of विभति।

10 विभति—भ+मनृ कर्तरि=विभ्रन्। तस्मिन्। Qual सुरमुनौ। The sage has been already compared to the moon more than once (see sl 5, sl. 16, sl 21, sl 25).

11 श्रनिशम्—निशा night. But at night there is cessation of all movement Hence by लक्षणा the word निशा here means विरति cessation श्रविद्यमाना निशा यस्मिन् तत् यथा तथा ceaselessly i e, unfailingly, invariably, बहु—। Qual. The क्रिया in विभुन।

12 विनाश &c —वि+नश+घञ् भावे=विनाश destruction तस्य विपन ६तत्—। Qual केतु। See Malli. "चन्द्रमस्तुलित &c"

13 चैद्यम्—चेदि is primarily a clan of Kshattriyas चेदीनां निवासो जनपद इति चेदि+श्रण=चैद्य the श्रण disappearing by the rule "जनपदे लुप्" Then we get चेदय in the *plural* by the rule 'लुपि युक्तवद्व्यक्तिवचने'—when an affix disappears by लुप् the resultant word will have the gender and number of the stem that took the affix Hence चदीनाम् in the व क being masculine plural the जनपद also becomes masculine plural Hence चेदय। Next चेदीनां राजा इति चदि+भाङ्=चैद्य the king of the district Chedi तम्। प्रति इति कर्मप्रवचनीययोगे द्वया।The rule 'जनपद—' means words denoting क्षत्रिय and also जनपद takes श्राङ् in the sense of श्रपत्य or राजन् if such words are what is technically known as वृद्ध, or

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*Sara*—अथ हरिः शिशुपालवधप्रतिज्ञायां मुनिः प्रीतो दिवमभिप्रतस्थे। भगवानपि रिपुवधमेव ध्यायमास्थौ ॥ ७५ ॥

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1 ओम्—An अव्यय, indicating here अङ्गीकृति acceptance ( See ( Malli ) He undertook the task, imposed.

2 उक्तवत—वच+क्तवतु कर्तरि=उक्तवान् one that has said. तस्य। The *past* indicates that Narada got up *after* Hari had said ओम्। Qual शार्ङ्गिण

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7 पुरः—Deriv sl 9,—"पुरः सपत्नैरिव पूरितास्यः"। In both constructions under the *Prose Order* this goes with शार्ङ्गिण। Malli's पुरः इन्दोः श्रियम् &c.=शार्ङ्गिण पुरः इन्दोः श्रियम्।

8 सुरमुनौ—सुराणां मुनि, ६तत्— । तस्मिन् । भावे ७मी ।

9 श्रियम्—This is the word to which Malli. refers when he says 'सर्गान्त्यश्लोकेषु श्रीशब्दप्रयोग' । The Plural in श्लोकेषु is with reference to *all* the cantos they *all* have the word श्री in their last verse Thus Canto II has "व्यवसायतनिश्चयोपेतो श्रमुवान् म , in Canto III we find "सतत भूतश्रिय ', Canto IV gives "मनुजतविविधवीर्यश्रीभि ' &c , right through all the twenty cantos without exception Also for मङ्गलादीनि as quoted from the भाष्य we refer to 'श्रिय पति श्रीपति ' in sl 1 मङ्गलमध्यानि is illus*trated by* '*जन्म जनितश्रिय श्रियम्* , sl 19, 'अधिश्रियो, sl 24, 'श्रयमन्कर श्रिय , sl 44 "भाश्रय श्रिय ", sl 46, "श्रियं बिभ्रति" illustrates मङ्गलान्तानि । Obj of बिभ्रति ।

10 बिभ्रति—भृ + शतृ कर्तरि = बिभ्रत् । तस्मिन् । Qual. सुरमुनौ । The sage has been already compared to the moon more than once ( see sl 5, sl. 16, sl 21, sl 25 )

11 अनिशम्—निशा night. But at night there is cessation of all movement Hence by लक्षणा the word *निशा here means* विरति cessation अविद्यमाना निशा यस्मिन् तत् यथा तथा ceaselessly, i *e*, unfailingly, invariably, बहु— । *Qual* The क्रिया in विघ्नन ।

12 विनाश &c —वि + नश + घञ् भावे = विनाश destruction तस्य विघ्नन, ६तत्— । Qual केतु । See Malli "अङ्गमभ्युत्थित &c"

13 चैद्यम्—चेदि is primarily a clan of Kshattriyas चेदीनां निवासो जनपद इति चेदि + अण् = चैद्य the अण् disappearing by the rule "जनपदे लुप्" । Then we get चेदय in the *plural* by the rule 'लुपि युक्तवद्व्यक्तिवचने' —when an affix disappears by लुप् the resultant word will have the gender and number of the stem that took the affix Hence चेदीनाम् in the वाक्य being masculine plural, the जनपद also becomes *masculine plural* Hence चेदय । Next चेदीनां राजा इति चेदि + ञ्यङ् = चैद्य the king of the district Chedi तम् । प्रति इति कर्मप्रवचनीययोगे २या ।The rule "वृद्धेत्— means *words* denoting क्षत्रिय and also जनपद takes ञ्यङ् in the sense of अपत्य or राजन् if such words are what is technically known as वृद्ध, or

## Test and University questions on Sisupala I. & II.

### CANTO I

Q 1 What is the source of the plot of Sisupala? *Ans* See *Intro* "source of the plot'

Q 2 Give an account of Sisupal s previous births *Ans* See Sl 41 to 72,

Q 3 What did Narada say to Hari in Canto I *Ans* See headings on Sls 31 to 73

Q 4 Mark the following Slokas with Tanslation Grammar ( Samasa, derivation &c ) everywhere —[for answer see body of the book under respective Slokas ]

Sl 2 —Why Sun is अनूरुसारथि ? who is अनूरु ? ( C U )

Sl 5 —Parse शम्भुना । Defend हित्व in अथ ( C U )

Sl 7 —Explain the simile here ( C U )

Sl 10 , Sl 12 (C U )—Write notes on तडित्वान् and उदर्चिषन् ।
Explain the उपमा here

Sl 16—Derive निर्दिदिवान् and विष्टरे । Explain अभिप्रायम् ।

Sl 17—Derive प्रसेदुष , चीयत ।

Sl 19—Defend अविघ्नत । Explain नभ.ऋनितम्यि ।

Sl 20—Explain the allusion in वाडवजातवेदस ।

Sl 21—Who is रथाङ्गपाणि !

Sl 23—Express the idea here

Sl 24—Deriv अम्बु पेतुषो, विकृत + अधिगत गीर्पि ।

Sl 25—Prose & derive सिसिक्षा, अभ्ययन्, अवोचत् । Expound हिरण्यकशिपु etc ( C U )

Sl 26, 27 and 28 ( C. U )

Sl 32—Write Gram on मौषपद & उपदुष ।

Sl 33—Explain the सांख्य philosophy here as evidenced from प्रकृति + पुरुष । ( C U )

Sl 36 —Deriv विनिघ्नन् क्रियते तराम्। ( C U )

*Sls* 37 42 43 45 46, and 49

Sl 51—Write Gram on श्वापद सुनीहि दर सुवाच। ( C U )

Sls 53 54 55 57 62 63 67 68 69 70 ( parse वसुधा मृधन तेजसा here ) and 71 ( prose & expound भवन्तरेषु )।

## Canto II

*Q* 1 Give the substance of the Speeches of बलराम & उद्धव।
. Which of these appealed Hari? *Ans* See Intro in Canto II

*Q* 2 Mark the following slokas with Translation & Grammar on difficult words there —

[ *N B* —For answer see our book under the Slokas ]

Sl 3 —Parse गामये। Derive समुपेयषी व्यद्योतिष्ट। Who are the prominent men referred to by नर्षिसिंहयी।

Sl 4 —Deriv दैत्येय।

Sl 7 —Deriv अविता। Parse विते [= वक्तुमें कर्तरि श्यात् ]।

Sl 8 —For diff bet पुंवत् + प्रत्यय (see Mallinatha Acc for अर्थों in प्रसङ्गाय।

Sl 10—Deriv वस स्वभो।

Sl 11 —See Gram on दुःखाकरोति स्थानात् + मद्यम

Sl 13 —See Gram on यावदर्थपदाम्

Sl. 23—See अतिशय्यते & इन्द्रोपयक

Sl 26.—What are षड्गुण शक्ति in नीतिशास्त्र

Sl 27 28 30 ( Parse & defend वाचमन्यम् )

Sl 31, 33 ( Parse समूलघातम् with deriv )

Sl. 34 35 ( Deriv म्रियते )।

Sl 36 —Mark the diff kinds of सत्ता and मद

Sl. 42 —Parse and defend अभिम नतम।

Sl 43 and 45 ( See मा जीवन् with Gram )

Sl 47 —Explain

Sl 50—Deriv प्रथमत Deriv and parse बहुदयम्।

## Test and University questions on Sisupala I. & II.

### CANTO I

*Q* 1 What is the source of the plot of Sisupala ? *Ans* See *Intro* "source of the plot"

*Q* 2 Give an account of Sisupal's previous births *Ans* See Sl 41 to 72,

*Q* 3 What did Narada say to Hari in Canto I *Ans* See headings on Sls 31 to 73

*Q* 4 Mark the following Slokas with Tanslation, Grammar ( Samasa, derivation &c. ) everywhere .—[for answer see body of the book under respective Slokas ]

Sl 2 —Why Sun is अनूरुसारथि ? who is अनूरु ? ( C U ).

Sl 5 —Parse अशुना । Defend त्रित in अध ( C U )

Sl 7 —Explain the simile here ( C U )

Sl. 10. , Sl 12 (C. U )—Write notes on तडित्वान् and उदतिष्ठत् । Explain the उपमा here.

Sl 16—Derive निषेदिवान् and विष्टरे । Explain अभिभाषण ।

Sl 17—Derive प्रमेदुष , श्रीदस ।

Sl 19—Defend अविश्रम । Explain जन्म जनिसयित ।

Sl 20—Explain the allusion in वाडवज्वालदेहम् ।

Sl. 21—Who is रथाङ्गपाणि ?

Sl 23—Express the idea here

Sl 24—Deriv. अथ पेयुषी, विशत + अधिश्रित श्रीषि ।

Sl 25—Prose & derive विविशा, लम्बयन्, अवोचत् । Expound विश्वचित्रस्थान etc ( C. U. )

Sl 26, 27 and 28 ( C. U )

Sl. 32—Write Gram on कोषरय & उपद्रुय ।

Sl 33—Explain the सांख्य philosophy here as evidenced from प्रकृति + पुरुष । ( C U )-

Sl 36—Deriv त्रिदिवात् क्रियते तराम्। ( C U )

*Sls* 37 42 43 45 46 and 49.

Sl 51—Write *Gram* on भाषन्‌ सुनीहि स्त्र सुखाय। ( C U )

Ss 53 54 55 57 62 63 67 68 69 70 ( parse वयुषा सुखेन तेजसा here ) and 71 ( prose & expound अवान्तरेषु )।

## Canto II

*Q* 1 Give the substance of the Speeches of बलराम & उद्धव। Which of these appealed Hari? *Ans* See Intro. in Canto II

*Q* 2 Mark the following slokas with Translation & Grammar on difficult words there —

[ *N B*—For answer see our book under the Slokas ]

Sl 3—*Parse* शास्त्रये। *Derive* बहुपेयषी मयोतिव। *Who are the prominent men referred to by* नरविविवयी।

Sl 4—Deriv पैतृषेव।

Sl 7—Deriv षपित। Parse क्षिते [ = षनुष्ठे कामरि ईवा ]।

Sl 8—For diff bet पुरुषेरूह + प्रस्तावना (see Mallinatha. *Acc for* ष्यों in प्रसङ्गाय।

Sl 10—Deriv वर्ण स्वली।

Sl 11—See Gram on दुखाकरोति न्न्यूनत + महाम

Sl 13—See Gram on यावदवपदाम्

Sl 23—See षतिगम्यत & इन्दनीयषक

Sl 26—What are षड्गुणाः शक्ति in नीतिशास्त्र

Sl 27 28 30 ( Parse & defend वाचयन्यम् )

Sl 31 33 ( Parse समुन्नयानम् with deriv )

Sl 34 35 ( Deriv क्रियते )

Sl 36—Mark the diff kinds of सखा and यव

Sl 42—Parse and defend षभिमारुतम्।

Sl 43 and 45 ( See मा जीवन with Gram )

Sl 47—Explain

Sl 50—Deriv प्रथमते Deriv and parse बहुवचन्।

Sl. 56—Mark यथाधानस्थान and यनात्ययन ।
Sl. 57—Explain
Sl 59—Explain सांख्य theory here
Sl 60—Deriv ईमातुर here
Sls 61 62 and 64—Explain
Sls 66 and 68 ( See Gram there )
Sl 70—Mark खलुका खलुयाचिकम ।
Sls 75, 76 and 77 ( With Gram &c )
Sl. 78 ( Expand the idea )
Sl. 81—Mark the रामचक्र or मण्डल here
Sl 82, 83 85 and 86—Explain the ideas
Sl. 88, 89 and 90—Explain
Sl 93—Explain, mark and parse षड्गुणम् । what are शक्ति ?
Sl 95, 97—Mark the idea
Sl. 100—Explain with Gram &c
Sl 105—Deriv विमनीकृता
Sl 107 —Explain
Sl 108—Mark allusion here
Sl 111, 112—Mark the idea
Sl. 113—Mark नीति here. The present illustration is in मुद्राराक्षस । ( See Notes there )
Sl 114—Mark deriv in उदेति ... आज्ञात्मवती and राजमाकानि ।
Sl 116—Mark भविता here.
Sl 117—Mark द्व्यमतम् समन्तम् । Expound स्वामन्त्रीद्वैविमावसी ।

